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ENGLISH PROSE FICTION

A CATALOGUE

OF

BOOKS IN FIRST EDITIONS

SELECTED TO ILLUSTRATE

THE HISTORY OF ENGLISH PROSE FICTION

FROM 1485 TO 1870

> We may go back as far as we please, yet we find the thin ramifications of the novel, and we may say literally that it is as old as the world itself. Like man himself, was not the world rocked in the cradle of its childhood to the accompaniment of stories and tales?
>
> *Jusserand*

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NOTE

THE aim of this exhibition is to show in first, or early, editions the principal books which illustrate the development of English prose fiction, or reflect the popular taste of the periods to which they belong. Beginning with the first book printed in the English language, and extending to 1870, the year of Charles Dickens's death, the scope of the exhibition has made selection in many cases, particularly in the matter of nineteenth century novelists, extremely difficult, and the Committee anticipates discussion on the subject. A few important writers of the last few years of the period (notably Henry James) have been omitted, because, although their work chanced to begin prior to 1870, they belong distinctly to a later day.

In addition to the members of the Club, who, as usual, have contributed their books, the Committee begs to thank Dr. John Dane, Messrs. Harold Murdock, J. Pierpont Morgan, Charles E. Goodspeed, P. K. Foley and the Library of

Columbia University. The Committee also gratefully acknowledges the helpful advice of Professor Wilbur L. Cross of Yale University, Professor William P. Trent of Columbia University, and Miss Henrietta C. Bartlett, as well as assistance received from manuscript catalogues compiled by Miss Bartlett, and from many books which are freely quoted in this catalogue.

Besides general works on English and American literature, and individual biographies, the special books which have been consulted are:

CROSS, W. L. The Development of the English Novel. 1912.

DUNLOP, John. The History of Prose Fiction. 1814.

ERSKINE, John. Leading American Novelists. 1910.

ESDAILE, Arundell. A List of English Tales and Prose Romances printed before 1740. 1912.

GREGORY, Allene. The French Revolution and the English Novel. 1915.

JUSSERAND, J. J. The English Novel in the Time of Shakespeare. 1890.

LANIER, Sidney. The English Novel and the Principles of its Development. 1883.

LOSHE, L. D. The early American Novel. 1907.

MASSON, David. British Novelists. 1859.

PHELPS, W. L. The Advance of the English Novel. 1916.

RALEIGH, Sir Walter. The English Novel. 1911.

SAINTSBURY, George. The English Novel. 1913.

SCOTT, M. A. Elizabethan Translations from the Italian. 1916.

STODDARD, F. H. The Evolution of the English Novel. 1900.

TUCKERMAN, Bayard. History of Prose Fiction. 1882.

INTRODUCTION

THE oldest important romance of the English people is the epic poem *Beowulf,* evolved from the songs and legends brought by the Saxons to Britain. Its melancholy and rugged simplicity contrast strongly with the gay romances, filled not only with deeds of valor, but with acts of love and courtesy, which were introduced by the Norman conquest.

From the Scandinavian settlers in England came the northern stories of *King Horn* and *Havelock the Dane,* which breathed the Viking atmosphere of the tenth century and form a group by themselves in the history of metrical romance. With the gradual assimilation of Norman and English elements arose a consciousness of the greatness of England which brought forth the chroniclers of the twelfth century, who, though writing in Latin, sought to awaken interest in the early history and tongue of the people. Prominent among them, though more of a romancer than a sober chronicler, was the Anglo-

Norman, Geoffrey of Monmouth, who played an important part, with his *History of the Kings of Britain,* in reviving the Celtic legends of Arthur and the settlement in Britain of Brutus and his Trojans, his work showing alike to Celt, Saxon and Norman a vast wealth of themes for poets and story-tellers. One of the first to build upon this "corner-stone of romance," as Geoffrey's book has been called, was the French poet, Wace, in his *Brut,* which formed the groundwork, early in the thirteenth century, of the *Brut* of Layamon, who was the first to celebrate the deeds of Arthur in English verse, and whose work is significant as symbolizing the union which was taking place among the long divided races of the Island. Of the culmination of this reconciliation of races and languages, Chaucer is the personification, although, strangely enough, with all his power as a story-teller in verse, Chaucer had little influence on the early development of prose fiction. The short, pithy tales with which Chaucer was so familiar (the Latin *Gesta Romanorum,* and later the *novelle* of the Italians) did, however, exert a great influence, and together with the romances of chivalry were the forerunners of the modern novel.

Layamon's work was followed by numerous poems—translations and imitations of French ro-

mances dealing with the "matters" of France, Britain and Rome, as well as with Eastern legends, so that the tales were familiar to the people in English verse long before they made their appearance in the form of prose. In his work on *The English Novel,* Sir Walter Raleigh says: "When Sir Thomas Malory, Caxton and Lord Berners gave to the Arthur and Charlemagne romances their first English prose dress, it was from late French versions that they worked. The history of English prose fiction begins with those three names, at precisely the point where the researches of folk-lore reach their conclusion. The age of the nameless minstrel is over, that of the responsible prose author has begun."

CATALOGUE

EARLY PROSE ROMANCES

William Caxton (1422?–1491)
Sir Thomas Malory (fl. 1470)

With the invention of printing in the middle of the fifteenth century came an enormous increase in the diffusion of literature, and in England the influence of the art upon the development of romances was especially important. It is of marked significance that the first book printed in the English language—the book, in fact, for the production of which William Caxton learned the art of printing—was an historical romance, Caxton's own translation of Le Fevre's *Recueil des Histoires de Troye,* printed, however, at Bruges, about 1475.

Upon setting up his press at Westminster, the first English printer continued to show that he was "no less intent upon diverting his customers than upon improving their knowledge and morals," but it was not until 1485 that he undertook the publication of his most notable prose romance, Sir Thomas Malory's *Morte Darthur,* one of the great books of the world. Nothing is known with certainty of Malory, beyond what is told in

the book itself, the conclusion and colophon of which are quoted below. The work is a bringing together of the great body of Arthurian romance, mainly from French sources, with some few adaptations from English poems, and the occasional expression of Malory's own thoughts. In discussing the subject, Mr. Saintsbury writes: "It is what the artist does with his materials, not where he gets them, that is the question; and Malory has done, with *his* materials, a very great thing indeed." Malory's work was a source of great inspiration to the following age, but with the Elizabethan era its influence dwindled. The nineteenth century saw a great revival of interest, but its results, in the work of Tennyson, Morris, Arnold and Swinburne, were mainly poetical.

In his celebrated preface, after discussing his reasons for undertaking the publication of *Le Morte Darthur,* and the probability of the hero's actual existence, Caxton wrote that memorable passage which has been said to mark the beginning of English prose fiction: "For herein may be seen noble chivalry, courtesy, humanity, friendliness, hardihood, love, friendship, cowardice, murder, hate, virtue and sin. . . . And for to pass the time this book shall be pleasant to read in; but for to give faith and believe that all is true that is contained herein, be ye at your liberty."

Other romances and tales presented by Caxton to English readers are *Godfrey of Boulogne, Reynard the Fox, The History of Jason, Charles the Great, Paris and Vienne, Blanchardine and Eglantine, The Four Sons of Aymon* and *Eneydos.*

1 [THE RECUYELL OF THE HISTORIES OF TROY] hERE BEGYNNETH THE VOLUME INTITULED AND NAMED THE RECUYELL OF THE HISTORYES OF TROYE, COMPOSED AND DRAWEN OUT OF DYVERCE BOOKES OF LATYN INTO FRENSSHE BY . . . RAOUL LE FFEVRE . . . AND TRANSLATED AND DRAWEN OUT OF FRENSHE INTO ENGLISSHE BY WILLYAM CAXTON . . . [BRUGES, WILLIAM CAXTON AND COLLARD MANSION, c. 1475.]

The first book printed in the English language. Folio. Black letter.

Editions were issued by Wynkyn de Worde in 1502, and by William Copland in 1553. An "eighteenth edition" appeared in 1738.

2 [LE MORTE DARTHUR] [MALORY'S CONCLUSION] . . . FER THIS BOOK WAS ENDED THE IX YERE OF THE REYGNE OF KYNG EDWARD THE FOURTH BY SYR THOMAS MALEORE KNYGHT AS JHESU HELPE HYM FOR HYS GRETE MYGHT AS HE IS THE SERVAUNT OF JHESU BOTHE DAY AND

NYGHT. [CAXTON'S COLOPHON] . . . WHICHE BOOKE WAS REDUCED IN TO ENGLYSSHE BY SIR THOMAS MALORY KNYGHT AS AFORE IS SAYD AND BY ME DEVEYDED IN TO XXI. BOOKES CHAPYTRED AND EMPRYNTED AND FYNYSSHED IN THABBY WESTMESTRE THE LAST DAY OF JUYL THE YERE OF OUR LORD MCCCCLXXXV CAXTON ME FIERE FECIT. [WESTMINSTER, WILLIAM CAXTON, 1485.]

First edition. Folio. Black letter. The only perfect copy known.

Wynkyn de Worde made two reprints of the work, in 1498 and 1529, and editions were issued by William Copland (1557), Thomas East (two, about 1585), and William Stansby (1634). An abridgment appeared in 1684, but the entire work was not reissued until 1816, when Stansby's edition was twice reprinted. In 1817 Robert Southey edited a reprint of Caxton's version, using an imperfect copy in the Althorp collection, the only copy known to exist in addition to the perfect one here exhibited.

WYNKYN DE WORDE (D. 1534?)
ROBERT COPLAND (FL. 1508–1547)

Caxton's successors, especially Wynkyn de Worde, the apprentice who succeeded to Caxton's

press, followed in the master's footsteps in their choice of subjects, and published many works of fiction. Among those which issued from Wynkyn de Worde's press were *Robert the Devil, Gesta Romanorum, Oliver of Castile,* and, probably, Lord Berners's version of *Huon of Bordeaux,* "the best English prose specimen of the Charlemagne cycle of romances, as Malory's work is the best of the Arthur cycle" (a unique copy of the first edition exists in England). In 1512 he published, for the first time in English, the *History of Helyas, Knight of the Swan,* one of the most popular of the mediæval legends and analogous to the romance of Lohengrin, which seems to have been founded upon it. The legend usually formed the first part of the story of Godfrey of Boulogne, grandson of the hero, but was omitted by Caxton when he translated and printed the history of Godfrey. *Helyas* was translated from the French by Robert Copland, at the suggestion of Edward, Duke of Buckingham, "descendant of the Knight of the Swan." The book was illustrated with woodcuts, which added greatly to its interest.

3 THE HISTORY OF HELYAS KNIGHT OF THE SWAN. TRANSLATED BY ROBERT COPLAND FROM THE FRENCH VERSION PUBLISHED IN PARIS IN 1504. A LITERAL REPRINT IN THE

TYPES OF WYNKIN DE WORDE AFTER THE UNIQUE COPY PRINTED BY HIM UPON PARCHMENT IN LONDON MCCCCCXII. THE GROLIER CLUB OF THE CITY OF NEW YORK, 1901.

Reprint of a unique copy (on vellum) of Wynkyn de Worde's edition. Quarto. Woodcuts. One of three copies printed on vellum.

Some years after 1512 an undated edition was issued by William Copland, son of the translator.

SIR THOMAS MORE (1478–1535)

Based to a certain extent upon Plato's *Republic,* Sir Thomas More's *Utopia,* the subject of which is the quest for a model form of government, is an early English example of the kind of fiction which later included Barclay's *Argenis* (in its political aspect), Bacon's *New Atlantis,* and *Gulliver's Travels,* and has been characterized by Professor Cross as "the *Coming Race* or the *Looking Backward* of our learned ancestors." It was written in Latin, 1515–1516, and published at Louvain, but was translated into English by Ralph Robinson in 1551. Other English translations were made by Bishop Burnet (1684) and Arthur Cayley (1808). It has also appeared in German, Italian, Dutch and Spanish.

4 LIBELLUS VERE AUREUS, NEC MINUS SALUTARIS QUAM FESTIVUS DE OPTIMO REIPUBLICAE STATU . . . ARTE THEODORICI MARTINI ALUSTENSIS, TYPOGRAPHI ALMAE LOVANIENSIUM ACADEMIAE . . . [1516].

First edition of Utopia. *Quarto. Woodcuts ("Vtopiae Insulae figura" and Thierry Martin's device). Black letter.*

Erasmus arranged for the publication of this edition. Another was issued by Froben at Basle in 1518, and English editions appeared in 1551, 1556, 1597, and several in the next century. A "new edition" of 1808 was edited by Thomas Frognall Dibdin.

William Painter (1540?–1594) and the Italian Influence

"The history of prose fiction in the time of Elizabeth," writes Sir Walter Raleigh, "is the history of the triumph of the Italian novel, long before introduced into England in the verse of Chaucer, over its natural rival, the romance."

The transition did not take place, however, without bitter opposition, which continued beyond the limits of the century. Good Roger Ascham, who heartily disapproved the *Morte Darthur,* wrote in his *Schoolmaster:* "Ten *Morte D'Arthures* do not the tenth part so much harm as one of these books made in Italie and translated in England," which, said he, were to be found in every shop in London, bringing into England such wickedness "as the single head of an Englishman is not hable to invent." Of the numerous translations from Boccaccio, Bandello and others, which flooded the first half of Elizabeth's reign, the best is William Painter's *Palace of Pleasure,* a collection of nearly one hundred stories or *novelle,* derived from the Latin, Greek and

French as well as Italian. It furnished a rich storehouse for later story-tellers, and Shakespeare and other dramatists drew largely from it for their plays. In her work on *Elizabethan Translations from the Italian,* Dr. Mary A. Scott says that she finds forty-three Elizabethan plays whose plots are in *The Palace of Pleasure.*

5 THE PALACE OF PLEASURE BEAUTIFIED, ADORNED AND WELL FURNISHED, WITH PLEASAUNT HISTORIES AND EXCELLENT NOVELLES, SELECTED OUT OF DIVERS GOOD AND COMMENDABLE AUTHORS. BY WILLIAM PAINTER . . . 1566 IMPRINTED AT LONDON, BY HENRY DENHAM, FOR RICHARD TOTTELL AND WILLIAM JONES.

THE SECOND TOME OF THE PALACE OF PLEASURE . . . ANNO. 1567. IMPRINTED AT LONDON . . . BY HENRIE BYNNEMAN FOR NICHOLAS ENGLAND.

First editions. Quarto. Two volumes. Black letter.

Editions were issued by Thomas Marshe in 1569 and 1575, the latter being reprinted in 1813 and again in 1890.

Sir Geoffrey Fenton (1539?–1608)

Fenton's collection of thirteen novels of Bandello is derived largely from Boaistuau and Belleforest's French translation. It contains several of the tales which appeared in Painter's second volume, published the same year. The book is dedicated to Lady Mary Sidney, mother of Sir Philip Sidney.

6 Certaine Tragicall Discourses written oute of Frenche and Latin, by Geffraie Fenton, no lesse profitable than pleasaunt . . . Imprinted at London . . . by Thomas Marshe, Anno Domini. 1567.

First edition. Quarto. Black letter.

Other editions appeared in 1576 and 1579.

William Adlington (fl. 1566)

In Adlington's translation of Apuleius's collection of tales, dating from the second century, we find in English form the story of the marriage of Cupid and Psyche, adapted by Apuleius from popular legend, and the most beautiful part of his work. In Apuleius, too, is found an early form of the picaresque escapade.

7 THE XI. BOOKES OF THE GOLDEN ASSE, CONTEININGE THE METAMORPHOSIS OF LUCIUS APULEIUS, ENTERLACED WITH SONDRIE PLEASAUNT AND DELECTABLE TALES, WITH AN EXCELLENT NARRATION OF THE MARIAGE OF CUPIDE AND PSYCHES . . . TRANSLATED OUT OF LATINE INTO ENGLISHE BY WILLIAM ADLINGTON. IMPRINTED AT LONDON IN FLEETESTREETE, BY WILLIAM HOW, FOR ABRAHAM VEALE. ANNO 1571.

Second English edition. Quarto. Black letter. The first edition in English appeared in 1566.

GEORGE PETTIE (1548–1589)

Of Pettie's *Petite Pallace,* a collection of twelve classical tales, Edward Dowden has said: "The tales were old, but the manner of telling them was new, and it is this which gives importance to Pettie's work." Anthony à Wood, however, wrote that the book was "more fit to be read by a schoolboy, or rustical amorette than by a gent. of mode or language."

8 A PETITE PALLACE, OF PETTIE HIS PLEASURE: CONTEYNYNG MANY PRETIE HISTORIES BY HYM SET FOORTH IN COMELY COLLOURS . . . [AT END] PRINTED AT LONDON, BY R. W. [RICHARD WATKINS, 1576?].

First edition. Quarto. Black letter.

There are several undated editions, all of which differ from the present copy. As this contains the preliminary matter which Sir Sidney Lee says should be in the first edition, we conclude it to be the first. Dated editions appeared in 1598, 1608 and 1613.

George Whetstone (1544?–1587?)

Many of the stories of Whetstone's *Heptameron* are derived from Giraldi Cinthio's *Hecatommithi,* notably *The Rare Historie of Promos and Cassandra,* on which Shakespeare based *Measure for Measure.* Whetstone had already used the plot for a play which, he stated in the *Heptameron,* had never been acted, though Shakespeare was probably familiar with it. Of Whetstone's prose version, Walter Pater wrote that it "still figures as a genuine piece, with touches of undesigned poetry, a quaint field flower here and there of diction or sentiment, the whole strung up to an effective brevity, and with the fragrance of that admirable age of literature all about it."

9 An Heptameron of Civill Discourses. Containing: The Christmasse Exercise of sundrie well Courted Gentlemen and Gentlewomen . . . The Reporte, of

GEORGE WHETSTONE, GENT. [QUOTATION] AT LONDON. PRINTED BY RICHARD JONES . . . 3. FEB. 1582.

First edition. Quarto. Black letter.

A variation of the title-page is said to exist. Another edition, with the title Aurelia, *was issued in 1593.*

JOHN LYLY (1554?–1606) AND EUPHUISM

It seems to have been the success of the various compilations and translations like Painter's *Palace of Pleasure* which encouraged John Lyly to produce his *Euphues,* which has been called the first original prose novel written in England. The story is a tedious one, dealing with the adventures, correspondence and conversations of a youth of Athens "engaged in the pursuit of a strictly moral training." Its style, said to have been modelled on that of Guevara, is characterized by constant and affected straining after epigram and antithesis, on account of which Lyly and his followers are known as "Euphuists," with whom the subject matter is less important than the manner in which it is expressed. Its influence, though enormous for a few years, was of short duration, and it was the subject of much

ridicule from Ben Jonson, Wither, Drayton and others, down to Scott, in *The Monastery*.

10 [EUPHUES. THE ANATOMY OF WYT.] [AT END OF COPY SHOWN] IMPRINTED AT LONDON, BY THOMAS EAST, FOR GABRIEL CAWOOD. 1579.

First edition. Quarto. Black letter. Title-page lacking.

The bibliography of this book is very uncertain. It was licensed on December 2, 1578, and that year is assigned (with a question) to an edition in the British Museum. Another edition appeared in 1579 and others in 1580 and 1581. During the present year E. P. Dutton & Co. have issued editions of both Euphues *and its continuation (see next number).*

A copy of the 1581 edition is exhibited also.

11 EUPHUES AND HIS ENGLAND. CONTAINING HIS VOYAGE AND ADVENTURES . . . BY JOHN LYLY, MAISTER OF ARTE . . . IMPRINTED AT LONDON FOR GABRIELL CAWOOD . . . 1580.

First edition. Quarto. Black letter.

No perfect copy of this first edition of Lyly's continuation of Euphues *seems to exist. At least one other edition appeared the same year (1580) and another in 1582. The two parts were issued frequently before 1636.*

Robert Greene (1560?–1592)

One of Lyly's foremost "legatees and executors," as his disciples claimed themselves to be, was Robert Greene, who left a larger contribution to the novel literature of his day than any other Elizabethan writer. His non-dramatic works were of four kinds: romantic novels, called by Greene "Love pamphlets," of which *Pandosto* is a good example; patriotic pamphlets, such as *Spanish Masquerado;* "conny-catching" writings, describing the tricks of London swindlers; and the "Repentances," from which much of Greene's own life and character is learned. Among the last, *A Groats-worth of Wit* is notable for its abusive passage on Shakespeare, the first allusion to the poet in contemporary literature.

"Greene," writes M. Jusserand, "was one of the most original specimens of the unfortunate men who in the time of Elizabeth attempted to live by their pen. He was as remarkable for his extravagances of conduct as for his talents, sometimes gaining money and fame by the success of his writings, sometimes sinking into abject poverty and consorting with the outcasts of society. Of all the writers of the Elizabethan period he is perhaps the one whose life and character we can

best picture to ourselves; for in his last years . . . he wrote with the utmost sincerity autobiographical tales and pamphlets, which are invaluable as a picture of the times; they are, in fact, nothing else than the *Scènes de la Vie de Bohème* of Elizabethan England."

12 MAMILLIA. THE SECOND PART OF THE TRIUMPH OF PALLAS: WHEREIN WITH PERPETUAL FAME THE CONSTANCIE OF GENTLEWOMEN IS CANONISED . . . BY ROBERT GREENE MAISTER OF ARTS, IN CAMBRIDGE. LONDON PRINTED BY TH. C. FOR WILLIAM PONSONBIE. 1593.

Earliest edition known of Part II. Quarto. Black letter. The Halliwell-Phillips copy.

Greene's earliest novel, the first part of which was licensed in 1580, the second in 1583. The first known edition of either part is that of Part I, 1583, a unique copy of which is in the Bodleian Library. The work is a poor imitation of Euphues.

13 PANDOSTO THE TRIUMPH OF TIME. WHEREIN IS DISCOVERED BY A PLEASANT HISTORIE, THAT ALTHOUGH BY THE MEANES OF SINISTER FORTUNE TRUTH MAY BE CONCEALED, YET BY TIME IN SPITE OF FORTUNE IT IS MOST MANIFESTLY REVEALED. PLEASANT FOR AGE TO AVOYD DROWSIE THOUGHTS, PROFITABLE FOR

YOUTH TO ESCHUE OTHER WANTON PASTIMES, AND BRINGING TO BOTH A DESIRED CONTENT . . . By Robert Greene . . . Imprinted at London for I. B. . . . 1592.

Second edition. Quarto. Black letter.

This story, on which The Winter's Tale *was founded, is one of the best known of Greene's novels. It first appeared in 1588, the only known copy of that edition (British Museum) being imperfect. The present copy is the earliest perfect copy of the story known and is the only one of this edition. No less than fifteen other editions were issued before 1700, and several in the eighteenth century, most of them with the title,* The pleasant Historie of Dorastus and Fawnia.

A copy of the edition of 1703, showing the long continued popularity of this romance, is also exhibited.

14 Ciceronis Amor. Tullies Love. Wherein is discoursed the prime of Ciceroes youth . . . A worke full of pleasure as following Ciceroes vaine, who was as conceipted in his youth as grave in his age, profitable as conteining precepts worthie so famous an Orator. Robert Greene in Artibus Magister . . . At London, Printed by Robert Robinson . . . 1589.

First edition. Quarto. Black letter. The Nassau-Heber-Corser-Huth copy, being the only one known of this first edition.

14a GREENES, GROATS-WORTH OF WITTE, BOUGHT WITH A MILLION OF REPENTANCE . . . WRITTEN BEFORE HIS DEATH AND PUBLISHED AT HIS DYEING REQUEST . . . LONDON IMPRINTED FOR WILLIAM WRIGHT. 1592.

First edition. Small octavo. Black letter. Only one other copy is known.

The most famous of Greene's "Repentances," containing the first known allusion to Shakespeare in print: "For there is an upstart Crow," etc.

Another edition appeared in 1596, and several in the next century.

THOMAS LODGE (1558?–1625)

Thomas Lodge, friend and collaborator in playwriting of Robert Greene, was another imitator of Lyly. His best known novel is the pastoral tale *Rosalynde,* later issued as *Euphues Golden Legacie,* which furnished the plot of *As You Like It.* In it the author describes himself as a soldier and sailor offering to his readers "the fruits of his labors that he wrought in the ocean when everie line was wet with a surge, and everie passion countercheckt with by storm." Of the work

Professor Wilbur L. Cross has written: "*Rosalind,* a pastoral composed in the ornate language of *Euphues,* is the flower of Elizabethan romance. It satisfies some of the usual terms in the modern definition of the novel. For it is of reasonable length; it possesses a kind of structure, and closes with an elaborate moral."

15 EUPHUES GOLDEN LEGACIE. FOUND AFTER HIS DEATH IN HIS CELL AT SILEXEDRA. BEQUEATHED TO PHILAUTUS SONNES, NURSED UP WITH THEIR FATHER IN ENGLAND. FETCHT FROM THE CANARIES, BY T. L. GENT. LONDON PRINTED FOR FRANCIS SMETHWICKE . . . 1642.

Quarto. Black letter.

The first edition, entitled Rosalynde, *of which only two copies seem to be known, appeared in 1590; others in 1592 and 1598. There were several other editions in the seventeenth century antedating the present copy. All are very rare.*

16 THE LIFE AND DEATH OF WILLIAM LONG BEARD, THE MOST FAMOUS AND WITTY ENGLISH TRAITOR, BORNE IN THE CITTY OF LONDON. ACCOMPANIED WITH MANYE OTHER MOST PLEASANT AND PRETTIE HISTORIES BY T. L. . . . PRINTED AT LONDON BY RYCHARD YARDLEY AND PETER SHORT . . . 1593.

First edition. Quarto. Black letter.

There seems to be only one other perfect copy, the Bodleian, which belongs to another issue, perhaps an earlier one, without the motto on the title and the dedication to Sir W. Web.

Bartholomew Young (fl. 1577–1598) and the Spanish Influence

To Bartholomew Young the English novel is chiefly indebted for his translation of Montemayor's *Diana,* through which the Spanish pastoral school was introduced into England. Montemayor's work, printed in Spanish about 1559, is thought to have had a distinct influence upon Sidney, and Shakespeare must have been familiar with it in some form. Young's translation existed in manuscript some sixteen years before it was published. It was undertaken as an exercise to keep up his knowledge of Spanish, after a two years' residence in Spain. Between its translation and publication Young made an important contribution to the large number of English translations from the Italian in his rendering into English of Boccaccio's *Amorous Fiammetta.* A translation of *Diana* by Thomas Wilson exists in manuscript in the British Museum.

17 Amorous Fiammetta. Wherein is sette downe a catalogue of all and singular

PASSIONS OF LOVE AND JEALOUSIE, INCIDENT TO AN ENAMORED YONG GENTLEWOMAN . . . FIRST WRYTTEN IN ITALIAN BY MASTER JOHN BOCCACE . . . AND NOW DONE INTO ENGLISH BY B. GIOVANO DEL. M. TEMP. . . . AT LONDON, PRINTED BY I. C. FOR THOMAS GUBBIN, AND THOMAS NEWMAN. ANNO. 1587.

Quarto. Black letter.

18 DIANA OF GEORGE OF MONTEMAYOR: TRANSLATED OUT OF SPANISH INTO ENGLISH BY BARTHOLOMEW YONG OF THE MIDDLE TEMPLE GENTLEMAN. AT LONDON, PRINTED BY EDM. BOLLIFANT, IMPENSIS G. B. 1598

First English edition. Folio.

The book is dedicated to Lady Rich, Sidney's "Stella."

ANTHONY MUNDAY (1553–1633)

Two series of chivalresque romances which kept their popularity throughout the sixteenth and into the seventeenth century were the *Amadis of Gaul* and the *Palmerin* series, both of which were presented in voluminous translations to English readers by Anthony Munday. Emanuel Ford, whose *Parismus* appeared in 1598, was largely influenced by these translations. The *Palmerin* series

began in Spain with *Palmerin d'Oliva,* first printed at Salamanca in 1511. Munday's translation, made from the French version, ran into numerous editions.

19 PALMERIN D'OLIVA. THE MIRROUR OF NOBILITIE, MAPPE OF HONOR, ANATOMIE OF RARE FORTUNES, HEROYCALL PRESIDENT OF LOVE: . . . WRITTEN IN THE SPANISH, ITALIAN AND FRENCH, AND FROM THEM TURNED INTO ENGLISH BY A. M. . . . AT LONDON, PRINTED BY I. CHARLEWOODE, FOR WILLIAM WRIGHT . . . 1588.

First English edition. Quarto. Black letter. One of two or three known perfect copies.

A second part appeared in 1597, and numerous editions of other books of the series before 1700.

SIR PHILIP SIDNEY (1554–1586) AND THE PASTORAL ROMANCE

Of Sidney's contribution to the English novel in his prose pastoral, *Arcadia,* Sir Walter Raleigh says: "The story, with its disguisings, digressions, and cross-purposes, would furnish forth plot enough for twenty ordinary novels; but it was the sentiment of the work, rather than its plot, that procured its popularity and influence in the next

century. The *Arcadia,* in fact, is in some sort a halfway house between the older romances of chivalry and the long-winded 'heroic' romances of the seventeenth century."

While condemning the conceits of the Euphuists, Sidney introduced a style which was almost as artificial, but his *Arcadia,* a "poem in prose," held its popularity for over one hundred years. It was begun in 1580 for the amusement of his sister, the Countess of Pembroke, famed in Jonson's verse as "Sidney's sister, Pembroke's mother," and was in wide circulation in manuscript copies long before it was printed, in 1590, by William Ponsonby. It is thus the first pastoral romance written in English, although appearing in print the same year as Lodge's *Rosalynde.* Sidney is said to have borrowed his title from the *Arcadia* of Sannazaro (1502), while his treatment of the subject was influenced by Montemayor's *Diana,* and the *Amadis of Gaul.*

20 THE COUNTESS OF PEMBROKES ARCADIA, WRITTEN BY SIR PHILIPPE SIDNEI. LONDON PRINTED FOR WILLIAM PONSONBIE. ANNO DOMINI, 1590.

First edition. Quarto.

The work was revised by the Countess of Pembroke for the second edition, which was printed

in folio in 1593. Other folio editions were published in 1598, 1599, 1605, and 1613. The "thirteenth edition" appeared in 1674.

20a A Contemporary Manuscript of Sidney's Arcadia.

Sidney entirely rewrote the first two books of the Arcadia, *and part of the third, and it was this revised form that was printed in 1590. The manuscript here shown gives the first draft, which has never been printed. The work was not published until four years after Sidney's death, but was circulated among friends of his family in manuscript copies like this one. All the printed editions are from his revised version of the first books.*

21 L'Arcadie De La Comtesse De Pembrok . . . Composé par Messire Philippe Sidney, Chevalier Anglois, Mise en nostre langue, Par I. Baudoin. A Paris . . . M.DC.XXIV . . .

One of the earliest English works of fiction to be translated into French. It was preceded by translations of Greene, and of More's Utopia. *Another French translation of* Arcadia, *by a "gentilhomme François" (afterward acknowledged to be by Mlle. Geneviève Chappelain), appeared at about the same time.*

R. D. (Robert Dallyngton?)

Francesco Colonna's *Hypnerotomachia,* descriptive of the love of the author for the beautiful Polia, was first published by Aldus Manutius in 1499, the book being adorned with one hundred and seventy-two notable woodcuts by an unknown artist, the identity of whom has caused much discussion. The first English translation, dedicated to the memory of Sir Philip Sidney, and with an "Epistle" signed "R. D.," appeared in 1592. The work is greatly abridged, and the woodcuts are copies of those in the Aldine edition.

22 Hypnerotomachia. The Strife of Love in a Dreame. At London, Printed for William Holme . . . 1592.

First English edition. Quarto. Woodcuts.

The book is found with two other imprints, "Printed for John Busbie . . ." and "Printed for Simon Waterson . . ." In 1911 the British Museum selected the Huth copy as one of the fifty books which it was allowed to choose from that collection. A reprint, edited by Andrew Lang, was published in 1890.

Thomas Nash (1567–1601) and Picaresque Fiction

Thomas Nash, the direct forerunner of Defoe, is best known as the founder in England of the picaresque romance, of which the earliest example is his *Unfortunate Traveller, or, The Life of Jacke Wilton,* "describing realistically the shifts and adventures, perils and escapes, of a light-hearted, witty, spring-heeled knave, who goes through all worldly vicissitudes, thus lending himself to his creator's purpose of gaining the opportunity to describe or satirize all classes of society."

This style of fiction began in mediæval times with *Reynard the Fox,* the immediate forerunner of Nash's book being the Spanish novel *Lazarillo de Tormes.* Henry Chettle's *Piers Plain,* 1595, is another novel of the same character as Nash's *Unfortunate Traveller.*

23 The Unfortunate Traveller. Or, The Life of Jacke Wilton . . . Tho. Nashe. London, Printed by T. Scarlet for C. Busby . . . [1594].

First edition. Quarto. Black letter.

The second edition appeared the same year.

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24 The Pleasant History Of Lazarillo de Tormes a Spanyard . . . Drawen out of Spanish, by David Rowland of Anglesey . . . London, Printed by F. H. 1624.

Octavo.

First published about 1553, the first English translation appearing in 1576. The book is shown here on account of its direct influence upon Nash and his school.

Emanuel Ford (fl. 1598–1607)

In Ford's *Parismus* (1598–1599), extraordinarily popular in its day, is found a survival of the romances of chivalry, with all the artificiality which they later assumed. The author was a follower of Greene, and a Euphuist. He wrote several other romances.

25 The Most Famous Delectable, And Pleasant History Of Parismus The most Renowned Prince of Bohemia . . . The Tenth Impression, newly Corrected and Amended. London, Printed by A. P. for F. Coles . . . M.DC. LXXVII.

Quarto. Two volumes. Frontispieces (the same in both volumes). Black letter.

The first edition appeared in 1598, and a second part was added in 1599. It went through numerous editions before 1700.

Nicholas Breton (1545?–1626?)

Nicholas Breton, author of various religious, satirical, romantic and pastoral writings in prose and verse, was another follower of Lyly.

26 Grimello's Fortunes, With his Entertainment in his travaile. A discourse full of pleasure. London, Printed for E. White . . . 1604.

First edition. Quarto. Black letter.

THE SEVENTEENTH CENTURY AND HEROIC ROMANCE

Translations of Cervantes (1547–1616)

The most important event in the history of fiction during the seventeenth century was the appearance at Madrid, in 1605–1615, of *Don Quixote,* which, translated into English in 1612–1620, was later to exercise so important an influence on many English novelists, among them Fielding, Sterne, Smollett, Thackeray and Dickens. Begun with the object of ridiculing the romances of chivalry, the work expanded into a brilliant picture of Spanish life, with realistic drawing of character and a new kind of humor, at times approaching tragedy and pathos, which became an important element of modern fiction. It has been said of *Don Quixote* that "children turn its leaves, young people read it, grown men understand it, old folk praise it."

The popularity, in England, of the first part probably led to the early translation of the author's *Persiles and Sigismunda.*

27 The History of the Valorous and Wittie Knight-Errant, Don Quixote of the

MANCHA. TRANSLATED OUT OF THE SPANISH. LONDON PRINTED BY WILLIAM STANSBY . . . 1612.

THE SECOND PART OF THE HISTORY OF THE VALOROUS AND WITTY KNIGHT-ERRANT, DON QUIXOTE OF THE MANCHA. WRITTEN IN SPANISH BY MICHAEL CERVANTES . . . LONDON, PRINTED FOR EDWARD BLOUNT. 1620.

First English editions. Octavo. Two volumes. Engraved title in Part II. Only a few perfect copies are known.

Thomas Shelton's translation. When the second part appeared, the first was reprinted to accompany it. Other editions appeared in 1652 and 1675. In 1687 it was translated by John Phillips, and in 1742 by Charles Jervas, on whose work Smollett based his translation.

28 THE TRAVELS OF PERSILES AND SIGISMUNDA. A NORTHERN HISTORY . . . THE FIRST COPIE, BEEING WRITTEN IN SPANISH; TRANSLATED AFTERWARD INTO FRENCH; AND NOW, LAST, INTO ENGLISH. LONDON, PRINTED BY H. L. FOR M. L. . . . 1619.

First English edition. Octavo.

First published in Madrid in 1617, this passed through eight Spanish editions in two years.

John Barclay (1582–1621)

"According to one view," writes Edward Bensley, in the *Cambridge History of English Literature*, "*Argenis* is simply a political treatise cast in the form of a novel. According to another, it is a perpetual historical allegory; while a third would make it, in all that is essential, a romance. . . . It was among the influences that passed into the heroic novel, and separate signs of it are frequent in the literature of the seventeenth century."

Written in Latin in 1621, it was speedily translated into English, French, Spanish, Italian and Dutch. A translation by Ben Jonson, entered at Stationers' Hall in 1623, was never published.

29 Barclay his Argenis. Or, The Loves of Polyarchus & Argenis. Faithfully Translated out of Latin into English, by Kingsmill Long Esquire. The Second Edition, Beautified with Pictures Together with a Key Prefixed to unlock the whole Story. London Printed for Henry Seile . . . 1636.

Second edition of Long's translation. Quarto. Engraved title-page.

Several Latin editions were published. The first edition of Long's translation appeared in 1625, and a translation by Sir Robert Le Grys in 1628.

Francis Bacon, Viscount St. Albans (1561–1626)

Allied to More's *Utopia* and Barclay's *Argenis,* Bacon's fragment, *The New Atlantis,* offers a scheme for model facilities for scientific research, and is credited with having suggested the foundation of the Royal Society of England and various similar associations. Although written between 1614 and 1618, it was not published until after Bacon's death, when it appeared in *Silva Silvarum.*

30 Silva Silvarum: Or A naturall Historie. In Ten Centuries. Written By The Right Honourable Francis Lo. Verulam Viscount St. Alban . . . London, Printed by J. H. for William Lee . . . 1627.

First edition. Quarto. Portrait and engraved title-page, dated 1627.

Added to the main work is New Atlantis A Worke unfinished, *with separate pagination.*

A fifth edition of Silva Silvarum *appeared in 1639. In 1659* New Atlantis *was issued as a*

supplement to Bushell's abridgment of Bacon's Philosophical Theory.

Francis Godwin, Bishop of Hereford (1562–1633)

Although written about 1602, Bishop Godwin's *Man in the Moone* was not published until after his death. It is thought that Bishop Wilkins borrowed from it for his *Discovery of a New World in the Moon,* published the same year as Godwin's work, and that Cyrano de Bergerac is indebted to it for portions of his *Voyage dans la Lune* (1650), a French translation having appeared in 1648. Although Swift is supposed to have derived some ideas for *Gulliver's Travels* from De Bergerac, it seems quite possible that he took them directly from Godwin. In his *Introduction to the Literature of Europe,* Hallam wrote: "Godwin himself had no prototype so far as I know except Lucian. He resembles those writers in the natural and veracious tone of his lies . . . He declares positively for the Copernican system, which was uncommon at that time, and he understood surprisingly the principle of gravitation. His book was the only English romance of the first part of the seventeenth century."

Anthony à Wood, in *Athenae Oxonienses,* de-

scribes Godwin as "a passing great lover of all good literature," and says of his book that, when "it was first heard of, it was considered to be as vain as the opinion of Copernicus or the strange discoveries of the Antipodes."

31 THE MAN IN THE MOONE: OR A DISCOURSE OF A VOYAGE THITHER BY DOMINGO GONZALES THE SPEEDY MESSENGER. LONDON, PRINTED BY JOHN NORTON . . . 1638.

First edition. Octavo. The frontispiece, representing a flying-machine, is repeated on p. 15.

Other editions appeared in 1657 and 1768.

RICHARD BRATHWAITE (1588?–1673)

Among the numerous works in verse and prose of Richard Brathwaite are a few tales which entitle him to a place in the history of the novel. Besides the work exhibited, *The Arcadian Princess,* an "allegorical discourse" from the Italian, *The Penitent Pilgrim* and *Panthalia* may be mentioned.

32 THE TWO LANCASHIRE LOVERS: OR THE EXCELLENT HISTORY OF PHILOCLES AND DORICLEA. EXPRESSING THE FAITHFULL CONSTANCY AND MUTUALL FIDELITY OF TWO LOYALL LOVERS . . . BY MUSAEUS PALATINUS . . .

LONDON, PRINTED BY EDWARD GRIFFIN. FOR R. B. OR HIS ASSIGNES. 1640.

First edition. Octavo. Engraved title-page.

Although The Excellent History of Philocles and Doriclea *is mentioned on the title-page of Brathwaite's* Ar't asleepe Husband?, *also published in 1640, the story did not appear in that book, probably for lack of space. A plate representing two lovers kneeling before an altar is sometimes bound in this work, either as a frontispiece, or at p. 246. The same plate sometimes appears bound in* Ar't asleepe Husband?

SAMUEL GOTT (B. 1613)

Although we cannot exhibit an early edition of *Nova Solyma,* a modern translation is shown, as it forms a link in the history of English allegory and should not be overlooked. The translator attributed the authorship to Milton, but the author was recently discovered, through an entry in an old publisher's list, to be Samuel Gott. (See article by S. K. Jones, in *The Library,* July, 1910.)

33 NOVAE SOLYMAE LIBRI SEX. LONDONI, TYPIS JOANNIS LEGATI. MDCXLVIII. [WALTER BEGLEY'S TRANSLATION, 1902.]

Octavo. Two volumes.

First published in Latin in 1648. A second edition appeared in 1649.

Roger Boyle, First Earl of Orrery (1621–1679)

In Roger Boyle's long and wearying *Parthenissa,* with its classic setting and lack of human interest, is found the typical heroic romance, a direct imitation of the French school so popular in England during the latter half of the seventeenth century. These romances reached their full stature in France with the works of Gomberville and de Scudéry, were fostered in the Hôtel de Rambouillet, and translated and imitated by the frequenters of the salons of Mrs. Katherine Philips (the "Matchless Orinda") and the beautiful but pedantic Duchess of Newcastle. They took various forms, historical, Utopian, political and allegorical, other notable English examples being Nathaniel Ingelo's *Bentivolio and Urania,* 1660, George Mackenzie's *Aretina,* 1661, and John Crowne's *Pandion and Amphigenia,* 1665.

34 Parthenissa, That most Fam'd Romance. The Six Volumes Compleat. Composed By the Right Honourable The Earl of Orrery. London, Printed by T. N. for Henry Herringman . . . MDCLXXVI.

First complete edition. Folio. In one volume, paged continuously.

The work first appeared in six volumes, in 1654–69.

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35 CLELIA. AN EXCELLENT NEW ROMANCE DEDICATED TO MADEMOISELLE DE LONGUEVILLE. WRITTEN IN FRENCH BY THE EXQUISITE PEN OF MONSIEUR DE SCUDERY . . . LONDON, PRINTED FOR HUMPHREY MOSELEY AND THOMAS DRING . . . 1655[–1661].

First English edition. Folio. Five volumes. Allegorical map.

This work by Madeleine de Scudéry, though published under her brother's name, is shown as an example of the numerous French heroic romances which had great vogue in England in the seventeenth century. It appeared in France, in ten volumes, in 1654–1661. The map, known as the "carte de Tendre," for which the author has been much ridiculed, shows the Lake of Indifference, the Sea of Enmity, and the cities of New Friendship, Tenderness, Forgetfulness, etc.

APHRA BEHN (1640–1689)

Of Mrs. Behn's best known novel, *Oroonoko,* Sir Walter Raleigh writes: "In this novel Mrs. Behn is one of the early precursors of the romantic revival, and finds her logical place in that

movement. But her bold conduct of a simple story and her popularity with her contemporaries entitle her also to claim a share in the attempt, faint and ineffective, that the later seventeenth century witnessed, to bring romance into closer relation with contemporary life." Professor Cross calls *Oroonoko* "the first humanitarian novel in England," as its purpose was to awaken Christendom to the horrors of slavery. Mrs. Behn is said to have led an adventurous life, but see on this point *Mrs. Behn's Biography a Fiction,* by Dr. Ernest Bernbaum (1913). She was the first woman writer to live by her pen in England, and wrote popular plays as well as novels. Among the latter are *The Fair Jilt, The Nun, Agnes de Castro* and *The Court of the King of Bantam.*

36 Oroonoko; Or, The Royal Slave. A True History. By Mrs. A. Behn. London, Printed for Will Canning . . . 1688.

First edition. Sextodecimo.

A collection of Mrs. Behn's novels with the title, The Histories and Novels of the Late Ingenious Mrs. Behn, *appeared in 1696 and went through many editions. A new edition of her works was published in 1915.*

William Congreve (1670–1729)

In the one novel with which the future dramatist, William Congreve, then unknown to fame, began his literary career, he followed Aphra Behn in the attempt to break away from the heroic romance. He claimed that his was the first novel to observe dramatic laws, and in his preface likened the difference between the romance and the novel to that between comedy and tragedy in the drama.

37 Incognita; Or, Love And Duty Reconciled, A Novel. Licens'd Decemb. 22, 1691. London, Printed for Peter Buck . . . 1692.
First edition. Duodecimo.
Other editions appeared in 1700 and 1713.

Mary de la Rivière Manley (1663–1724)

As a follower and imitator of Aphra Behn, Mrs. Manley may properly be classed with the writers of the seventeenth century, although her work appeared in the eighteenth. Her chief notoriety was gained from chronicles of scandal, court intrigues, etc., of which *The New Atalantis* is the best known. She also wrote *The Power of Love: in Seven Novels.*

38 SECRET MEMOIRS AND MANNERS OF SEVERAL PERSONS OF QUALITY OF BOTH SEXES. FROM THE NEW ATALANTIS, AN ISLAND IN THE MEDITERRANEAN . . . WRITTEN ORIGINALLY IN ITALIAN. THE SEVENTH EDITION. LONDON: PRINTED BY J. WATSON . . . M.DCCXXXVI.

"Seventh edition." Duodecimo. Four volumes. First published in 1709, and commonly known as The New Atalantis.

DAWN OF THE MODERN NOVEL

John Bunyan (1628–1688) and the Allegory

"To John Bunyan the English novel owes a very great debt. What fiction needed, if it was ever to come near a portrayal of real life, was first of all to rid itself of the extravagances of the romancer and the cynicism of the picaresque story-teller. Though Bunyan was despised by his contemporary men of letters, it surely could be but a little time before the precision of his imagination and the force and charm of his simple and idiomatic English would be felt and then imitated. As no writer preceding him, Bunyan knew the artistic effect of minute detail in giving reasonableness to an impossible story. In *The Pilgrim's Progress* he so mingled with those imaginative scenes of his own the familiar Scripture imagery and the still more familiar incidents of English village life, that the illusion of reality must have been to the readers for whom he wrote well-nigh perfect. The allegories of Barclay and Scudéri could not be understood without keys; Bunyan's Palace Beautiful needed none." *Cross.*

Bunyan made another valuable contribution to the development of fiction in *The Life and Death of Mr. Badman,* with its remarkable description of character.

39 THE PILGRIMS PROGRESS FROM THIS WORLD, TO THAT WHICH IS TO COME: DELIVERED UNDER THE SIMILITUDE OF A DREAM . . . BY JOHN BUNYAN . . . LONDON, PRINTED FOR NATH. PONDER . . . 1678.

First edition. Octavo. A frontispiece, by Robert White, representing the author asleep over a lion's den, appears in one copy of this edition. It is found in a different state in the third and many succeeding editions.

Only four or five perfect copies of this first edition exist. Eleven editions appeared in ten years.

In 1684 the genuine second part of The Pilgrim's Progress *was published, a spurious continuation having appeared in 1683.*

JOSEPH ADDISON (1672–1719)
SIR RICHARD STEELE (1672–1729)

"It is no straining of language to speak of *The Tatler* (1709–1711) and *Spectator* (1711–1712) of Steele and Addison as brilliant examples of prose fiction. Here, for the first time, are the

methods and subjects of the modern novel; all that is wanting is a greater unity and continuity of scheme to make of the *Coverley Papers* in the *Spectator* a serial novel of a very high order. Such continuity as there is in the grouping of incidents round the same characters is due to the idea of a Club, consisting of friends of the author, who assist him in editing the paper, and whose humours and adventures he records." *Raleigh.*

The character sketch, as well as two other forms (the biographical and epistolary) contributing to the novel, had been popular long before it reached a particular development in the *Coverley Papers,* but its treatment by Steele and Addison was original.

40 NUMB. I. [–555] THE SPECTATOR [QUOTATION FROM HORACE] TO BE CONTINUED EVERY DAY. THURSDAY, MARCH 1, 1711 [–DECEMBER 6, 1712]. [AT END] LONDON: PRINTED FOR SAM. BUCKLEY . . .

First edition. Folio. Nos. 1–555.

The Sir Roger de Coverley Papers *belong to this first series of the* Spectator, *the character of the knight being briefly sketched by Steele in the second number. The periodical was revived on June 18, 1714, and eighty additional numbers*

were issued; the last was numbered 636, though it was actually 635, as No. 607 was omitted.

Daniel Defoe (1659?–1731)

Robinson Crusoe was published in the sixtieth year of its author, who up to that time had been known chiefly as a voluminous writer of tracts and journalistic contributions. In his recent work on Defoe, Professor William P. Trent writes of *Robinson Crusoe:* "That it was the most lifelike and interesting story of adventure, indeed the most readable fictitious prose narrative that had been written in English, was at once perceived by the public, as is shown by the number of reprintings speedily necessitated and by the abridgments soon issued. That it was a world story, not a merely national or racial one, was proved by the fact" that the first part was in 1720 translated into Dutch, French and German, and that soon all three parts were read in those tongues. Within twenty-five years, there were Italian and Danish versions, and "since that time the book, in whole or in part, has been translated, not only into the chief European languages, but into Latin and ancient Greek and Hebrew, as well as into Arabic, Persian and other tongues. Adaptations, abridgments and imitations have been very numer-

ous; artists and publishers have vied with one another in producing beautiful editions; children of all ages and countries have been brought up on the wonderful story. . . . [Defoe] is the real father of the English novel in the sense that he was the first Englishman to write a truly readable, widely circulated, and permanently valuable prose story dealing with secular human life."

Defoe's other important contributions to fiction, all produced between his sixtieth and sixty-fifth year, and dealing for the most part with adventure or picaresque romance, are *Memoirs of a Cavalier, Captain Singleton, Moll Flanders, The History . . . of the Truly Honorable Colonel Jacque, The Fortunate Mistress* (known as *Roxana*), and *A New Voyage round the World.*

41 THE LIFE AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE, OF YORK, MARINER . . . WRITTEN BY HIMSELF. LONDON: PRINTED FOR W. TAYLOR . . . MDCCXIX.

First edition, with that issue of the preface in which the text of the first page ends with the word "men," followed by the catchword "always." Octavo. Frontispiece.

The preface was reprinted with slight variations; the text was not reprinted, but some cor-

rections were made as the sheets went through the press, notably on p. 343, where "pilot" was first printed "pilate" (as in the copy exhibited). When this mistake was corrected some of the letters of lines 9–13 were misplaced in unlocking the form. The text, corrected and uncorrected, appears with either issue of the preface.

It was published on April 25, and reached a fourth edition by August 8.

41a THE FARTHER ADVENTURES OF ROBINSON CRUSOE . . . LONDON: PRINTED FOR W. TAYLOR . . . . . MDCCXIX.

First edition, with the page numbers in uniform type, and the verso of [A4] blank. Octavo. Folded map.

A second edition, reprinted throughout except the title-page, with page numbers in different sizes of type, advertisement on the verso of [A4], and small alterations, appeared the same year.

Published in August, at about the same time as the fourth edition of Part One, in which the map was also used.

41b SERIOUS REFLECTIONS DURING THE LIFE AND SURPRISING ADVENTURES OF ROBINSON CRUSOE . . . LONDON: PRINTED FOR W. TAYLOR . . . 1720.

First edition. Octavo. Folded plate of Crusoe's Island.

42 THE LIFE, ADVENTURES, AND PYRACIES, OF THE FAMOUS CAPTAIN SINGLETON . . . LONDON: PRINTED FOR J. BROTHERTON . . . 1720.

First edition. Octavo.

Other editions appeared in 1737, 1754 and 1768.

43 THE FORTUNES AND MISFORTUNES OF THE FAMOUS MOLL FLANDERS, . . . LONDON: PRINTED FOR, AND SOLD BY W. CHETWOOD . . . M DDC XXI. [1721].

First edition, first issue, with misprint in date, and the blank leaf, A 8. Octavo.

The third edition appeared before the end of the next year.

JONATHAN SWIFT (1667–1745)

Gulliver's Travels, described by Edmund Gosse as "that sinister and incomparable masterpiece in which misanthropy reaches the pitch of a cardinal virtue," appeared anonymously in 1726, and whatever Swift's indebtedness to Lucian, Cyrano de Bergerac, Francis Godwin, Defoe, and others may have been, it is certain that his work was an immediate success. "The whole impression sold in a week," wrote Gay; "from the highest to the lowest it is universally read, from the cabinet

council to the nursery"; and Lady Mary Montagu says: "Here is a book come out that all our people of taste run mad about," while Arbuthnot prophesied for the work "as great a run as John Bunyan."

"The strength of Swift's work as a contribution to the art of fiction lies in the portentous gravity and absolute mathematical consistency wherewith he develops the consequences of his modest assumptions . . . But the design of the book forbids its classification among works of pure fiction; it is enough to remark that in *Gulliver* realism achieves one of the greatest of its triumphs before its ultimate conquest of the novel." *Raleigh.*

44 TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD. IN FOUR PARTS. BY LEMUEL GULLIVER . . . LONDON, PRINTED FOR BENJ. MOTTE . . . MDCCXXVI.

First edition, with inscription of portrait below, instead of around, the oval, without the words "Vol. II" on title-page of the second volume, and with separate series of signature-marks and pagination for each part. Octavo. Two volumes. Some copies are printed on large paper.

The book was published on October 28, 1726, and before the end of the year several other edi-

tions had appeared. The so-called second edition bears the date 1727, in which year it was translated into both French and Dutch.

Robert Paltock (1697–1767)

The fame of Robert Paltock, of whose life little is known, rests on one original romance, *Peter Wilkins,* which is modeled on Defoe and Swift, and which tells of a world of flying men and women. The book was a favorite with Coleridge, Southey, Scott, Lamb and Leigh Hunt.

45 The Life and Adventures Of Peter Wilkins, a Cornish Man: Relating particularly, His Shipwreck, near the South Pole . . . By R. S. a Passenger in the Hector . . . London: Printed for J. Robinson . . . M.DCC.LI.

First edition. Duodecimo. Two volumes. Six plates by Boitard. Plates by Stothard, from the 1816 edition, bound in.

Some copies are said to be dated 1750. A Dublin edition appeared directly after the London one, others in 1783 and 1784, and several in the next century. A reprint of the original edition was published in 1884, with a preface by A. H. Bullen. It was translated into French in 1763, and into German in 1767.

EIGHTEENTH CENTURY REALISTS

Samuel Richardson (1689–1761)

The four great novelists of the eighteenth century —Richardson, Fielding, Smollett and Sterne— have been characterized by Professor Saintsbury as the "Four wheels of the novel wain."

Early in the century interest in the theater declined, though the reading of the older dramatists remained a favorite pursuit. It fell to Samuel Richardson, a prim and conscientious bookseller, from his youth an inveterate story-teller, to discover that a story without the framework necessary for the drama was easier to read than a play, and to give to the world, in *Pamela*, "the first notable English novel of sentimental analysis," heralding "the advent of everyday manners and common people to artistic acceptance." The book, which, like its successors, *Clarissa* and *Sir Charles Grandison,* is characterized by high moral purpose and minuteness of observation, met with immediate and unparalleled success. It was fashionable for great ladies to carry it about in their pockets, it was recommended from the pulpit, and by one writer was placed next to the

Bible. Of *Clarissa,* the author's masterpiece, Dr. Johnson said that it was "the first book in the world for the knowledge it displayed of the human heart."

Richardson's three voluminous novels are written for the most part in the form of letters. They were widely translated, and had countless imitators in France and Germany, while the effect of his work on Rousseau and French emotionalism was very great.

46 PAMELA: OR, VIRTUE REWARDED. IN A SERIES OF FAMILIAR LETTERS FROM A BEAUTIFUL YOUNG DAMSEL, TO HER PARENTS. NOW FIRST PUBLISHED IN ORDER TO CULTIVATE THE PRINCIPLES OF VIRTUE AND RELIGION IN THE MINDS OF THE YOUTH OF BOTH SEXES . . . LONDON: PRINTED FOR C. RIVINGTON . . . MDCCXLI [–XLII].

First edition. Duodecimo. Four volumes.

This edition appeared in January, and is said to have been followed by a second in February, a third in March, and a fourth in May. It was at once translated into French, and was dramatized by Voltaire.

47 CLARISSA. OR, THE HISTORY OF A YOUNG LADY . . . PUBLISHED BY THE EDITOR OF

PAMELA. . . . LONDON: PRINTED FOR S. RICHARDSON . . . M.DCC.XLVIII.

First edition. Duodecimo. Seven volumes. Autograph letter, from Richardson to Edward Young, inserted.

A fourth edition in eight volumes appeared in 1751, and was followed by numerous others. Within a few years of its publication, translations appeared in French, German, Italian and Dutch.

HENRY FIELDING (1707–1754)

"With the publication of *Clarissa Harlowe* and *Tom Jones* the novel has found its art and fit subject matter. . . . The novel as Richardson left it was a sober dissection of the heart. With Fielding it was perhaps a no less serious effort, though its purpose was clouded by extravagant wit and humour. Richardson was reaching the inner life through sentimentalism; Fielding, through our vices and follies." *Cross.*

Fielding began his first novel, *Joseph Andrews,* "written in imitation of the manner of Cervantes," as a parody of Richardson's *Pamela,* but soon forgot his purpose in an entirely new style of writing, which he felt obliged to defend when he came to write the preface of the book. It was followed by *Jonathan Wild* (1743), *Tom Jones*

(1749), and *Amelia* (1751). Of *Tom Jones,* on account of which the title of "Father of the English Novel" has been claimed for its author, Sir Walter Raleigh writes: "Common life is the material of the story, but it is handled here for the first time with the freedom and imagination of a great artist." Its sale was enormous, and Millar, the publisher, gave Fielding one hundred pounds more than the amount agreed upon, on account of its success.

48 THE HISTORY OF THE ADVENTURES OF JOSEPH ANDREWS, AND OF HIS FRIEND MR. ABRAHAM ADAMS. WRITTEN IN IMITATION OF THE MANNER OF CERVANTES, AUTHOR OF DON QUIXOTE . . . LONDON: PRINTED FOR A. MILLAR . . . M.DCC.XLII.

First edition. Duodecimo. Two volumes.

The third edition appeared the next year.

49 THE HISTORY OF TOM JONES, A FOUNDLING . . . BY HENRY FIELDING, ESQ; . . . LONDON: PRINTED FOR A. MILLAR . . . MDCCXLIX.

First edition, with list of errata, p. [lxiii], verso blank. Duodecimo. Six volumes.

The second edition, without list of errata, was issued the same year, and the third in 1750. It

was translated into French, German, Spanish, Dutch, Russian and Swedish, and was dramatized at home and abroad.

Tobias George Smollett (1721–1771)

To Smollett, whose work is characterized by broad comedy and exaggerated caricature, together with a revival of the picaresque, the English novel owes, among other types, the British sailor, found in the author's *Adventures of Roderick Random,* the first realistic novel of the sea. Between *Roderick Random,* which is written in imitation of *Gil Blas,* and his last and best novel, *The Expedition of Humphry Clinker,* called by Thackeray "the most laughable story that has ever been written since the goodly art of novel-writing began," Smollett published *The Adventures of Peregrine Pickle* (1751), *The Adventures of Ferdinand, Count Fathom* (1753), and *The Adventures of Sir Launcelot Greaves* (1762), the last a direct imitation of *Don Quixote.*

50 The Adventures Of Roderick Random . . . London: Printed for J. Osborn . . . MDCCXLVIII.

First edition. Duodecimo. Two volumes.

A third edition appeared in 1750, a seventh in 1766, and several others before the end of the century.

51 The Expedition Of Humphry Clinker. By the Author of Roderick Random . . . London, Printed for W. Johnston . . . MDCLXXI. [1771].

First edition, the first volume being one of the copies to contain the error in date (1671 instead of 1771). Duodecimo. Three volumes.

A second edition appeared the following year, another in 1774, and an Edinburgh edition in 1788.

Laurence Sterne (1713–1768)

"He is not a fifth wheel to the coach by any means: he is the fourth and almost the necessary one. . . . Certainly never was there a style which more fully justified the definition given by Buffon, in Sterne's own time, of style as the *very* man. Falsetto, 'faking', vamping, shoddy—all manner of terms may be heaped upon it. . . . Only, once more, if it did not exist we should be ignorant of more than one of the most remarkable possibilities of the English language.

Thus, in almost exactly the course of a technical generation—from the appearance of *Pamela* in 1740 to that of *Humphry Clinker* in 1771—the wain of the novel was solidly built, furnished with four main wheels to move it, and set a-going to travel through the centuries." *Saintsbury.*

52 THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN . . . VOL. I [–IX]. 1760 [–1767].

First edition. Duodecimo. Nine volumes. Frontispiece by Ravenet, after Hogarth, in Vol. III.

Though it has been stated that the first two volumes appeared in York in 1759, no volumes with that date have been discovered. The second edition of Vol. I appeared in 1760, with a plate by Ravenet, after Hogarth; Vol. III of the first edition, with the Hogarth frontispiece, was issued in 1761, and is the first to bear an imprint on the title-page (London, Dodsley). Volumes V–IX, 1762–1767, were issued by Becket and Dehondt.

In all copies, Vols. V, VII and IX of the original edition contain Sterne's autograph.

53 A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY. BY MR. YORICK . . . LONDON:

PRINTED FOR T. BECKET AND P. A. DE HONDT . . . MDCCLXVIII.

First edition. Duodecimo. Two volumes. Large paper copy, with inserted leaf of advertisement.

Other editions appeared in 1770, 1778, 1782, and 1792 (with plates after Stothard). In 1885 a facsimile reprint of the first edition was issued by The De Vinne Press.

SARAH FIELDING (1710–1768)

Notwithstanding the fact that the title-page of Miss Fielding's first novel, *David Simple,* an "exaltation of friendship," stated the work to be "by a lady," it was attributed to Henry Fielding, who denied its authorship in the preface which he wrote for the second edition.

With something of her brother's humor, but with little knowledge of the world to give reality to her presentation of picaresque romance, Miss Fielding was rather a follower of Richardson, who, delighted with the implied flattery, paid her high compliments upon her knowledge of the human heart.

54 THE ADVENTURES OF DAVID SIMPLE . . . IN THE SEARCH OF A REAL FRIEND. BY A

LADY . . . LONDON: PRINTED FOR A. MILLAR . . . M.DCC.XLIV.

First edition. Duodecimo. Two volumes.

The second edition appeared the same year, and a supplement in 1752.

ELIZA HAYWOOD (1693?–1756)

Mrs. Haywood, author in 1725 of *Memoirs of a Certain Island adjacent to Utopia,* is often classed with Mrs. Manley as an imitator of Mrs. Aphra Behn. Her best novels, however, written twenty-five years after her early ones, "when the art of the novelist had been new-created by Richardson, Fielding and Smollett," are *The History of Miss Betsy Thoughtless* and *The History of Jemmy and Jenny Jessamy.*

55 THE HISTORY OF MISS BETSY THOUGHTLESS . . . DUBLIN. PRINTED FOR OLIVER NELSON . . . MDCCLI.

Duodecimo. Four volumes.

A London edition appeared the same year.

FRANCIS COVENTRY (D. 1759?)

In *Pompey the Little,* a favorite with Lady Mary Montagu, Coventry furnished one of the earliest

examples of that type of satirical novel in which abuse is hurled at real persons through the medium of animals or inanimate objects. The characters of *Pompey* were intended to portray well known ladies of the time.

56 The History Of Pompey the Little: Or, The Life and Adventures Of A Lap-Dog . . . London: Printed for M. Cooper . . . MDCCLI.

First edition. Duodecimo. Frontispiece by Boitard.

Charles Johnstone (1719?–1800?)

Johnstone's *Chrysal, or the Adventures of a Guinea,* is one of the cleverest as well as the fiercest and most scurrilous of the novels of the type of *Pompey the Little.* It shows the influence of Smollett.

57 Chrysal; Or The Adventures Of A Guinea: By An Adept . . . A New Edition . . . Embellished With Plates . . . London: Printed For Hector M'Lean . . . 1821.

Octavo. Three volumes. Colored aquatints by Maddock and W. Read, after J. and E. F. Burney, and others.

The first edition appeared in 1760–1765 and was often reprinted.

Charlotte Lennox (1720–1804)

Mrs. Charlotte Lennox's *Female Quixote* is a belated satire on the sentimentalism of the heroic romance. Her novels and plays were extravagantly admired by Dr. Johnson, who, at a supper given in her honor at his Club, presented her with bay-leaves decking a huge apple pie, and crowned her head with laurel.

58 The Female Quixote; Or, The Adventures Of Arabella . . . London: Printed for A. Millar . . . M.DCC.LII.

First edition. Duodecimo. Two volumes.

Frances Sheridan (1724–1766)

The *Memoirs of Miss Sidney Bidulph,* by the mother of Richard Brinsley Sheridan, is a melancholy novel of some power, written in the manner of Richardson, to whom it is dedicated. Dr. Johnson's comment upon it, addressed to the author, was: "I know not, madam, whether you have a right, upon moral principles, to make your readers suffer so much."

59 MEMOIRS OF MISS SIDNEY BIDULPH, EXTRACTED FROM HER OWN JOURNAL . . . DUBLIN: PRINTED BY AND FOR G. FAULKNER. MDCCLXI.

First edition. Duodecimo. Two volumes.

SAMUEL JOHNSON (1709–1784)

Appearing at a time when the great lexicographer was at the height of his intellectual power, although written in the evenings of one week (it has been said, to pay the funeral expenses of his mother), *Rasselas* at once contains some of Johnson's best writing, and is his one contribution to the realm of the novel. The question has been raised as to whether the gloomy and powerful work may be regarded as a novel at all, but its importance in this connection lies in the fact that the hold of fiction upon the popular mind had become so great, that, when he wished to teach a moral lesson, Johnson chose the novel as his medium of expression.

60 THE PRINCE OF ABISSINIA. A TALE . . . LONDON: PRINTED FOR R. AND J. DODSLEY . . . M DCC LIX.

First edition. Octavo. Two volumes. With presentation inscription to Gabriel Piozzi from

Johnson's friend, Mrs. Hester Lynch Thrale, afterwards Mrs. Piozzi.

The second edition was published the same year, and it reached a fifth in 1775. A facsimile of the first edition appeared in 1884.

The words "The History of Rasselas," by which title the book is better known, did not appear upon the title-page until after Johnson's death.

Oliver Goldsmith (1728–1774)

"Whether the book [*Vicar of Wakefield*] is still much read it would be hard to say; for when a work has, so to speak, entered into the blood of a literature, it is often more recollected and transmitted by oral tradition than actually studied. But in spite of the inconsistencies of the plot, and the incoherencies of the story, it remains, and will continue to be, one of the first of our English classics. Its sweet humanity, its simplicity, its wisdom and its common-sense, its happy mingling of character and Christianity, will keep it sweet long after more ambitious and, in many respects, abler works have found their level with the great democracy of the forgotten." *Life of Oliver Goldsmith, by Austin Dobson.*

61 THE VICAR OF WAKEFIELD: A TALE. SUPPOSED TO BE WRITTEN BY HIMSELF . . . SALISBURY: PRINTED BY B. COLLINS, FOR F. NEWBURY . . . MDCCLXVI.

First edition. Duodecimo. Two volumes.

This first edition appeared on March 12, and was followed by a second in May and a third in August, as well as by unauthorized reprints published in London and Dublin. In his bibliography J. P. Anderson mentions ninety-six separate editions before 1890. It has been translated into almost every European language.

THE NOVEL OF PURPOSE

Henry Brooke (1703?–1783)

The impulse to teach or arouse through fiction may be felt, in English literature, as early as More's *Utopia.* In France it was strongly manifested in the works of the Encyclopædists, Rousseau and Condorcet, who were followed and imitated during the latter part of the eighteenth century by an English school of writers, which may be divided broadly into two classes, the pedagogic and the revolutionary. The former class began with Henry Brooke's *Fool of Quality,* which, though poorly constructed, contains noble thoughts on the training of a Christian gentleman.

62 The Fool Of Quality; Or, The History Of Henry Earl of Moreland . . . By Mr. Brooke. London: Printed for W. Johnston . . . MDCCLXVI [–LXX].

First edition. Duodecimo. Five volumes.

John Wesley brought out an abridged edition in 1780, and it was republished in 1859 by Charles Kingsley, who considered that "readers could learn from it more of that which is pure,

sacred and eternal, than from any book published since Spenser's Faerie Queene."

Thomas Day (1748–1789) and the Pedagogic Novel

The pedagogic novel was interestingly developed by Thomas Day in *Sandford and Merton,* a work intended for the education of parents in the training of children as well as for the amusement and instruction of the children themselves. Day was one of the first to cry out against the fashionable delicacy of the heroine of fiction, and to demand for her a more robust life and education.

63 The History Of Sandford And Merton, A Work Intended for the Use of Children . . . London: Printed for J. Stockdale . . . MDCCLXXXIII [-IX].

First edition. Duodecimo. Three volumes. Frontispieces in Vols. II and III.

Robert Bage (1728–1801) and the Revolutionary Novel

Robert Bage exemplifies the Revolutionary School of novelists (for the most part of minor importance), who, influenced by the principles of

the French Revolutionists, echoed the thought and radical opinions of the times. Scott reprinted three of Bage's novels in the *Novelists' Library*.

In addition to Bage and the Godwins, examples of whose works are exhibited, Thomas Holcroft, Mrs. Elizabeth Inchbald, Mrs. Amelia Opie and Mrs. Charlotte Smith may be mentioned as typifying this school.

64 HERMSPRONG; OR, MAN AS HE IS NOT. A NOVEL . . . LONDON: PRINTED FOR WILLIAM LANE . . . M.DCC.XCVI.

First edition. Duodecimo. Three volumes.

MARY WOLLSTONECRAFT GODWIN
(1759–1797)

In *Mary,* based on wrongs sustained by her sister, we find Mary Wollstonecraft Godwin expressing the same theories which she put forth in her *Vindication of the Rights of Women.* It is, in a way, our first feminist novel, having a direct bearing upon questions which have become prominent in modern fiction.

65 MARY, A FICTION . . . LONDON: PRINTED FOR J. JOHNSON . . . MDCCLXXXVIII.

First edition. Small octavo.

William Godwin (1756–1836)

Perhaps the best novels of the Revolutionary School are William Godwin's *Caleb Williams* and *St. Leon,* which are Gothic romances as well, the former being our first detective story, and the latter dealing with Rosicrucian mysteries. That they have interest is evidenced by the fact that when *Waverley* appeared anonymously it was attributed to Godwin by his admirers.

66 Things As They Are; Or, The Adventures of Caleb Williams. By William Godwin . . . London: Printed For B. Crosby . . . 1794.

First edition. Duodecimo. Three volumes.

Other editions appeared in 1796, 1816 and 1846.

THE REVIVAL OF ROMANCE

Horace Walpole (1717–1797) and Gothic Romance

In *The Castle of Otranto,* the novel with which the eccentric master of Strawberry Hill founded a new school of romance, an attempt was made to blend the extravagance of the early romances with the realism of the eighteenth century novels. Contemporary characters and conversation are introduced in a Gothic setting, and a free rein is given to the imagination, especially in the introduction of the supernatural and the element of unreasoning terror. The popularity of this so-called Gothic school of romance continued well into the nineteenth century, when further German elements were added to it. Its influence is evidenced in America in much of the work of Irving, Poe and Hawthorne.

67 The Castle of Otranto, a Story: translated by William Marshall, Gent., from the original Italian of Onuphrio Muralto, Canon of the Church of St. Nicho-

LAS AT OTRANTO . . . LONDON: PRINTED FOR THO. LOWNDES . . . MDCCLXV.

First edition. Octavo.

A second edition, in which the pretense of an early original was dropped, appeared the same year.

CLARA REEVE (1729–1807)

Shocked by what she considered Walpole's failure to achieve his end in *The Castle of Otranto,* Miss Reeve attempted in *The Champion of Virtue* to write a Gothic story, at the same time keeping within "the utmost verge of probability." "The novel," she declared in her celebrated definition, "is a picture of real life and manners, and of the times in which it is written. The romance, in lofty and elevated language, describes what never happened, nor what is likely to happen."

68 THE CHAMPION OF VIRTUE. A GOTHIC STORY. BY THE EDITOR OF THE PHOENIX; A TRANSLATION OF BARCLAY'S ARGENIS . . . PRINTED FOR THE AUTHOR, BY W. KEYMER, COLCHESTER . . . M.LCC.LXXVII [sic].

First edition. Duodecimo. Frontispiece.

Thirteen editions appeared between 1778 and 1886, all with the title, The Old English Baron.

William Beckford (1759–1844) and Oriental Romance

In 1704–1717 new interest in Eastern wonders and superstitions had been wakened by Antoine Galland's French translation of *The Arabian Nights,* and humorous and satirical adaptations were attempted by Anthony Hamilton and Voltaire. They were imitated by the extravagant collector, William Beckford, whose mansion, named Fonthill Abbey, was built with mysterious windings and furnished with oriental splendor. He wrote *Vathek,* his *Arabian Tale,* in French, but prior to its publication in Lausanne and Paris in 1787 it was translated from the manuscript into English by Samuel Henly, and issued in London without the author's consent.

69 An Arabian Tale, From An Unpublished Manuscript: With Notes Critical And Explanatory. London: Printed for J. Johnson . . . MDCCLXXXVI.

First edition of Vathek, *which preceded the authorized French edition. Octavo. Large paper copy, from the collection of Mrs. Piozzi.*

Rudolf Eric Raspe (1737–1794)

Raspe's name was not associated during his lifetime with the work by which he is chiefly remembered, and for which he seems to have drawn on two sources, namely, the personal reminiscences of Baron Hieronymus von Munchausen, an eccentric old German soldier, and his own commonplace-book, which he had stored with absurd exaggerations and farcically mendacious tales of adventures gathered from his varied reading. Originally a book of forty-nine pages, *Baron Munchausen's Narrative of his Marvellous Travels* was later enlarged by fifteen chapters by a clerk in the employ of Kearsley, the bookseller, who had bought the manuscript and wished to increase its popularity, which soon became world-wide. It is said to have been translated into more languages than any English book, with the exception of *The Pilgrim's Progress, Robinson Crusoe* and *Gulliver's Travels.* Of it Mr. Thomas Seccombe has written: "The book's permanent literary interest attaches exclusively to Raspe's original chapters, the spontaneity and dry humour of which can hardly be surpassed. Raspe worked in the spirit of Lucian and Rabelais."

70 BARON MUNCHAUSEN'S NARRATIVE OF HIS MARVELLOUS TRAVELS AND CAMPAIGNS IN RUSSIA. HUMBLY DEDICATED AND RECOMMENDED TO COUNTRY GENTLEMEN . . . OXFORD: PRINTED FOR THE EDITOR . . . MDCCLXXXVI.

First edition. Duodecimo.

"It has been said in the Dictionary of National Biography *that the first edition was published in London at the end of 1785 [no copy is known], but we are informed that this is an error and that the above edition, published in Oxford, December, 1785, and predated 1786, is really the first: we have so considered it. The first German edition, translated by the poet Burger, appeared in 1787."* Henrietta C. Bartlett.

Four other editions appeared in 1786, and a seventh, with a supplementary chapter, in 1793.

ANN RADCLIFFE (1764–1823)

The Romantic School reached its highest development before Scott in the works of Mrs. Radcliffe, who, between 1789 and 1797, published five Gothic romances—*The Castles of Athlin and Dunbayne, A Sicilian Romance, The Romance of the Forest, The Mysteries of Udolpho* and *The Italian.* The last two novels

were her best. Both were speedily translated into French and the latter was dramatized as *The Italian Monk*. Mrs. Radcliffe's ability to suggest without actually using the terror of the supernatural, and her power of description, both of scenery and events, give her a distinctive place in the history of fiction, whether or not she possessed the positive genius attributed to her by Scott.

71 THE MYSTERIES OF UDOLPHO, A ROMANCE . . . BY ANN RADCLIFFE . . . . LONDON: PRINTED FOR G. G. AND J. ROBINSON . . . 1794.

First edition. Octavo. Four volumes.

A sixth edition appeared in 1806.

MATTHEW GREGORY LEWIS (1775–1818)

Inspired by the perusal of *The Mysteries of Udolpho,* Lewis's *Ambrosio, or The Monk* was written in ten weeks at The Hague, when the author was twenty years old. He had been deeply impressed and influenced by *The Sorrows of Werther,* having met Goethe at Weimar. His work is filled with necromancy and magic, and is boyish and vulgar, but was admired by a generation who demanded the terror style in fiction.

72 AMBROSIO, OR THE MONK: A ROMANCE. BY M. G. LEWIS . . . THE FOURTH EDITION, WITH CONSIDERABLE ADDITIONS AND ALTERATIONS. LONDON: PRINTED FOR J. BELL . . . 1798.

Fourth edition. Duodecimo. Three volumes.

The first edition appeared in 1795.

REGINA MARIA ROCHE (1764?–1845)

Miss Roche won immense popularity through the publication of the sentimental *Children of the Abbey,* which almost rivaled Mrs. Radcliffe's *Mysteries of Udolpho* in popular affection. She produced several other novels of a similar nature, which were eagerly read in their day, but which seem to the modern reader vapid and absurd.

73 THE CHILDREN OF THE ABBEY, A TALE . . . BY REGINA MARIA ROCHE . . . LONDON: PRINTED FOR WILLIAM LANE . . . M.DCC. XCVI.

First edition (?). *Duodecimo. Four volumes. Frontispiece.*

A later date—1798—is assigned to Children of the Abbey *in the* Dictionary of National

Biography *and elsewhere. There were many early editions.*

Percy Bysshe Shelley (1792–1822)
Mary Wollstonecraft Shelley (1797–1851)

Although of a later date than the Gothic novels already described, Mrs. Shelley's *Frankenstein* is included in this division, as it is not only conceded to be the best written novel that this school produced, but is also one of the most horrible. Shelley's own contributions to the novel, *Zastrozzi* and *St. Irvyne,* also adopted the terror style, but have been characterized as two of the feeblest books ever written by a man of the greatest genius.

74 St. Irvyne; Or, The Rosicrucian; A Romance. By A. Gentleman Of The University of Oxford. London: Printed for J. J. Stockdale . . . 1811.

First edition. Duodecimo.

"There seems to have been a remainder of the book unsold in 1822; for copies are frequently found made up from the original sheets, with a fresh title-page . . . with the date 1822." The Shelley Library, by Buxton Forman.

75 FRANKENSTEIN; OR, THE MODERN PROMETHEUS . . . LONDON: PRINTED FOR LACKINGTON . . . 1818.

First edition. Duodecimo. Three volumes.

JANE PORTER (1776–1850) AND HISTORICAL ROMANCE

Side by side with the Gothic romance, and closely allied to it, flourished the historical romance, which was revived by the appearance, in 1762, of *Longsword,* a tale of chivalry attributed to the Rev. Thomas Leland of Dublin. Not until 1783, however, did Sophia Lee begin the publication of her *Recess,* which marks the beginning of a line of historical novels that continued until they reached their perfection in Scott. Miss Porter's *Thaddeus of Warsaw* and *Scottish Chiefs* are some of the few prior to *Waverley* which have survived, although there seems to be no truth in her claim that Scott imitated her, whereas he did acknowledge his debt to Mrs. Radcliffe, and to the antiquary Joseph Strutt, whose *Queenhoo-Hall,* left unfinished by the author, he completed hastily in 1808.

76 THE SCOTTISH CHIEFS, A ROMANCE . . . BY MISS JANE PORTER . . . LONDON: PRINTED

FOR LONGMAN, HURST, REES, AND ORME . . . 1810.

First edition. Octavo. Five volumes.

The third edition appeared in 1816, and was dedicated to the poet Thomas Campbell, who had sent the author a sketch of Wallace's life. The work was translated into German and Russian, and was proscribed by Napoleon.

THE NOVEL OF DOMESTIC SATIRE

Frances Burney, Madame d'Arblay (1752–1840)

"She had very little inventive power; her best novel, *Evelina,* has no plot worth speaking of. She never wrote really well. . . . What, then, was it in *Evelina,* and in part in *Cecilia* (with a faint survival even into *Camilla*), which turned the heads of such a *town* as Johnson and Burke, Walpole and Windham, and many others—which, to persons who can see it, makes the books attractive to-day, and which should always give their author a secure and distinguished place in the great torch-race of English fiction-writers? It is this—that Miss Burney had a quite marvellous faculty of taking impressions of actual speech, manners, and to a certain extent character: that she had, at any rate for a time, a corresponding faculty of expressing, or at least reporting, her impressions. Next (and perhaps most of all), that she had the luck to come at a moment when speech and manners were turning to the modern; and lastly, that she was content . . . to let her faculty of expression work, au-

tomatically and uninterfered with, on the impressions, and thereby give us a record of them for all times." *Saintsbury.*

77 EVELINA, OR, A YOUNG LADY'S ENTRANCE INTO THE WORLD. LONDON: PRINTED FOR T. LOWNDES . . . M.DCC.LXXVIII.

First edition. Duodecimo. Three volumes.

"[*Dr. Johnson*] *got it almost by heart, and mimicked the characters with roars of laughter. Sir Joshua Reynolds took it up at table, was so absorbed in it that he had to be fed whilst reading, and both he and Burke sat up over it all night. No story since* Clarissa Harlowe *had succeeded so brilliantly. Miss Burney expressed her delight on hearing some of this news by rushing into the garden and dancing round a mulberry tree—a performance which in her old age she recounted to Sir W. Scott.*" Leslie Stephen.

MARIA EDGEWORTH (1767–1849)

Early falling under the influence of Thomas Day, Miss Edgeworth produced her *Parent's Assistant,* in six volumes, and the *Moral Tales,* illustrating her father's principles of education; but her fame rests on her development of the society novel, *Belinda* being the best of this group of her works,

and on her creation, as the author of *Castle Rackrent,* of what may be called the novel of nationality. Scott acknowledged that it was the success of this book which caused him to endeavor to do for Scotland what Miss Edgeworth had accomplished for Ireland. Her work, while all more or less didactic, shows a remarkable combination of education, sense, taste, humor and pathos.

78 CASTLE RACKRENT; AN HIBERNIAN TALE. TAKEN FROM FACTS AND FROM THE MANNERS OF THE IRISH SQUIRES, BEFORE THE YEAR 1782. BY MARIA EDGEWORTH . . . THE FIFTH EDITION. LONDON: PRINTED FOR J. JOHNSON AND CO . . . 1810.

Fifth edition. Octavo. Author's presentation copy.

First published in 1800, it reached a third edition in 1801.

79 BELINDA . . . BY MARIA EDGEWORTH . . . [VIGNETTE] LONDON: BALDWIN & CRADOCK . . . 1833.

Duodecimo. Two volumes. Frontispieces and vignettes after W. Harvey. (Vols. XI and XII of her Tales and Novels, published in eighteen volumes.)

First published in three volumes in 1801.

Jane Austen (1775–1817)

The six novels which made Jane Austen famous were written in two groups—the first consisting of *Pride and Prejudice, Sense and Sensibility* and *Northanger Abbey,* chiefly between 1796 and 1798; the second, *Mansfield Park, Emma* and *Persuasion,* from 1811 to 1816. The order of publication, however, is as follows: *Sense and Sensibility,* 1811 (nearly fourteen years after it was written); *Pride and Prejudice,* 1813; *Mansfield Park,* 1814; *Emma,* 1816; and the others, the year after Miss Austen's death. Her life was spent quietly in the south of England, where most of her scenes, depicted with amazing clarity and realism, are laid, and only a late and partial appreciation was won during her lifetime by the work which she herself likened to miniature painting, "on which I work with so fine a brush as produces little effect after much labor."

"That young lady," said Scott, "had a talent for describing the involvements, feelings and characters of ordinary life, which is to me the most wonderful I have ever met with. The big bow-wow I can do myself like any one going; but the exquisite touch, which renders commonplace things and characters interesting from the truth of the description and the sentiment, is denied

me. What a pity so gifted a creature died so early!"

80 Pride And Prejudice: A Novel . . . By The Author Of "Sense and Sensibility" . . . London: Printed For T. Egerton . . . 1813.

First edition. Duodecimo. Three volumes.

81 Northanger Abbey: And Persuasion. By The Author of "Pride and Prejudice," "Mansfield Park," &c. With A Biographical Notice Of The Author . . . London: John Murray . . . 1818.

First edition. Duodecimo. Four volumes.

"Northanger Abbey *is primarily a comic version of the Gothic romance, and is thus to be classed with the great burlesques,* Don Quixote *and* Joseph Andrews." Cross.

FROM WAVERLEY TO 1870

Sir Walter Scott (1771–1832) and the Culmination of the Historical Novel

The novels and tales produced by Sir Walter Scott, "the first of the modern race of giants in fiction," between the anonymous appearance of *Waverley* in 1814 and the completion, the year before his death, of the last of the Waverley Novels, *Count Robert of Paris* and *Castle Dangerous,* number more than thirty.

Dr. T. F. Henderson, in the *Cambridge History of English Literature,* speaks as follows of the influence which Scott exerted over the novel: "In fiction he may almost be reckoned the founder of the historical romance, in which he has had many successors, both in this country and abroad; and, if Smollett was his predecessor in the Scottish novel, . . . Scott may be deemed the originator of a pretty voluminous Scottish romantic school, of which the most distinguished representative is R. L. Stevenson; while, with Smollett and Galt, he was the forerunner of a vernacular school of fiction which, within late years, devel-

oped into a variety to which the term *kailyard* has, with more or less appositeness, been applied. On the Continent, Scott shared with Byron a vogue denied to all other English writers except Shakespeare, and his influence was closely interwoven with the romantic movement there, and, more especially, with its progress in France."

82 WAVERLEY; OR, 'TIS SIXTY YEARS SINCE . . . EDINBURGH, PRINTED BY JAMES BALLANTYNE AND CO. . . . FOR ARCHIBALD CONSTABLE AND CO. . . . 1814.

First edition, with "our" instead of "your" the second word in Vol. II, p. 136, l. 1. Duodecimo. Three volumes. Original drab boards.

"The First Edition [which appeared on July 7] consisted of 1000 copies. So great was its popularity that three more editions were called for before the end of the year. The First Edition was sold within five weeks; the Second Edition, of 2000 copies, appeared before the end of August; the Third Edition, of 1000 copies, was published in October; and a Fourth, of a like number, appeared in November. These were followed by a Fifth Edition, of 1000 copies, January, 1815; the Sixth Edition, of 1500 copies, June, 1816; the Seventh Edition, of 2000 copies, October, 1817; and the Eighth Edition, of 2000

copies, April, 1821." George Watson Cole, in the Church Catalogue.

83 IVANHOE; A ROMANCE, BY "THE AUTHOR OF WAVERLEY," &C. . . . EDINBURGH: PRINTED FOR ARCHIBALD CONSTABLE AND CO. . . . 1820.

First edition. Octavo. Three volumes.

Published on December 18, 1820. Before the end of the year a second edition appeared. This, Scott's first attempt outside of Scottish history, "at once achieved the popularity which it has always enjoyed, and was more successful in England than any of the so-called Scottish novels. *It was Scott's culminating success in a book-selling sense, and marked the highest point both of his literary and social prosperity." It was issued with better presswork and on finer paper than his earlier works, with the price raised from eight to twelve shillings, but 12,000 copies were sold.*

84 KENILWORTH; A ROMANCE. BY THE AUTHOR OF "WAVERLEY," "IVANHOE," &C. . . . EDINBURGH: PRINTED FOR ARCHIBALD CONSTABLE AND CO. . . . 1821.

First edition. Octavo. Three volumes.

Issued in January in the same form that had been adopted for Ivanhoe. *It was one of the*

most successful of Scott's novels at the time of its publication.

Charles Robert Maturin (1782–1824) and the Renovation of Gothic Romance

The hold which the Gothic romance had on popular imagination is evidenced by its continuation, with more artistic development, up to the middle of the nineteenth century. The first of its nineteenth century "renovators" (so called by Professor Cross) was Charles Robert Maturin, who wrote in the preface of his first romance, *The Fatal Revenge, or The Family of Monturio,* 1807: "I have presumed to found the interest of a romance on the passion of supernatural fear, and on that almost alone." His strength lies largely in his power of suggestion, felt especially in his best book, *Melmoth the Wanderer,* which introduces the Rosicrucian idea, very popular among his fellow-writers. The influence of his work was so much felt in France that Balzac undertook a continuation of it.

85 Melmoth The Wanderer . . . Edinburgh: Printed for Archibald Constable and Company . . . 1820.

First edition. Duodecimo. Four volumes.

Susan Edmonstone Ferrier (1782–1854)

Miss Ferrier, for twenty years a friend of Scott, had keen humor and marked ability in sketching character. The one important caricature that she created, the woman who is always quoting the opinions of an absent friend, is found in *The Inheritance.* Her other novels are *Marriage* and *Destiny.*

86 The Inheritance. By The Author Of Marriage . . . William Blackwood. Edinburgh: And T. Cadell, London. MDCCCXXIV.

First edition. Octavo. Three volumes.

Mary Russell Mitford (1787–1855)

"Her inimitable series of country sketches, drawn from her own experiences at Three Mile Cross, entitled *Our Village,* began to appear in 1819 in the *Lady's Magazine,* a little-known periodical, whose sale was thereby increased from 250 to 2000. . . . The book may be said to have laid the foundation of a branch of literature hitherto untried. The sketches resemble Dutch paintings in their fidelity to detail and in the brightness and

quaint humour of their style. . . . Charles Lamb declared that nothing so fresh and characteristic had appeared for a long time." *Elizabeth Lee, in Dictionary of National Biography.*

87 OUR VILLAGE: SKETCHES OF RURAL CHARACTER AND SCENERY. BY MARY RUSSELL MITFORD . . . LONDON: G. AND W. B. WHITTAKER . . . 1824[–1832].

First edition. Duodecimo. Five volumes.

BENJAMIN DISRAELI, FIRST EARL OF BEACONSFIELD (1804–1881)

"A quite unique place in the history of English fiction will be universally allowed to be held by Benjamin Disraeli, once called the younger . . . and afterwards the wonder of the world under his title the Earl of Beaconsfield. . . . Yet, with all their combined effectiveness and particular brilliancy, his literary gifts were limited in their range; notwithstanding his extraordinary power of writing dialogue, he had no essentially dramatic gifts." *Sir Adolphus Ward, in The Cambridge History of English Literature.*

In 1826, at the age of twenty-two, he took the world of London by storm with the dazzling apothegms and political satire of *Vivian Grey,* and, though writing novels was with him but a

side issue, he continued to produce them until the year before his death,—the last, *Endymion,* appearing in 1880. *Contarini Fleming* (1832), *Henrietta Temple* (1837), *Coningsby* (1844), and *Sybil* (1845) are generally pronounced to be his best works.

88 VIVIAN GREY. "WHY THEN THE WORLD'S MINE OYSTER, WHICH I WITH SWORD WILL OPEN." . . . LONDON: HENRY COLBURN . . . 1826[–1827].

First edition. Octavo. Five volumes.

EDWARD GEORGE BULWER-LYTTON, FIRST BARON LYTTON (1803–1873)

"He began novel-writing very early (*Falkland* is of 1827)," writes Professor Saintsbury; "he continued it all his life, and he was the very Proteus-chameleon of the novel in changing his styles to suit the tastes of the day. He never exactly copied anybody: and in all his various attempts he went extremely near to the construction of masterpieces."

Among Bulwer's twenty-nine novels we find examples of the society novel (*Pelham,* 1828), the Gothic romance (*Zanoni,* 1842), the novel of crime (*Eugene Aram,* 1832), and five note-

worthy historical novels (*Devereux,* 1829; *The Last Days of Pompeii,* 1834; *Rienzi,* 1835; *The Last of the Barons,* 1843; and *Harold,* 1848); while in the domestic tales of *The Caxtons* and *My Novel,* we find him following the popular trend toward realism.

89 THE LAST DAYS OF POMPEII. BY THE AUTHOR OF "PELHAM" . . . LONDON: RICHARD BENTLEY . . . 1834.

First edition. Octavo. Three volumes. The original manuscript of p. 186 is inserted in the third volume.

It is said that no historical novel has been more widely read than this.

90 "MY NOVEL" BY PISISTRATUS CAXTON; OR VARIETIES IN ENGLISH LIFE . . . WILLIAM BLACKWOOD AND SONS EDINBURGH AND LONDON MDCCCLIII. . . .

First edition. Octavo. Four volumes. Original brown cloth.

FREDERICK MARRYAT (1792–1848) AND THE ROMANCE OF THE SEA

The humorous sea novels of Marryat, a naval officer during the Napoleonic wars, bring back

Smollett's realistic treatment of adventures on the ocean. The most popular were *Peter Simple* and *Mr. Midshipman Easy.*

91 MR. MIDSHIPMAN EASY BY THE AUTHOR OF "JAPHET IN SEARCH OF A FATHER" . . . LONDON. SAUNDERS AND OTLEY . . . 1836.
First edition. Octavo. Three volumes.

WILLIAM HARRISON AINSWORTH
(1805–1882)

Ainsworth, like George Payne Rainsford James of "two horsemen" fame, was a professed imitator of Scott. Beginning in 1834 with *Rookwood,* which celebrates the deeds of the famous highwayman, Dick Turpin, his popularity endured for fully twenty years. He continued to write until 1881, producing in all some forty novels, for the most part dealing with historical crimes and cruelties, treated in a picturesque but flippant manner.

Ainsworth chose the illustrators of his works with great care; among them are George Cruikshank, Hablot K. Browne and Sir John Gilbert.

92 THE TOWER OF LONDON: A HISTORICAL ROMANCE. BY WILLIAM HARRISON AINSWORTH.

ILLUSTRATED BY GEORGE CRUIKSHANK. LONDON. RICHARD BENTLEY . . . MDCCCXL.

First edition. Octavo. 13 monthly parts in 12, as issued, with 40 full-page etchings and 58 woodcuts by Cruikshank. Original wrappers designed by Cruikshank.

The work appeared in book form the same year, with an additional etching, The Escape of Courtenay.

CHARLES DICKENS (1812–1870), HUMORIST AND HUMANITARIAN

"The humanitarian novel, with which the name of Dickens is preëminently associated after the publication of *Pickwick,* is the popular section of an extensive humanitarian literature, and as such it is the most available record of a deep and far-reaching philanthropic movement which had its beginnings in the eighteenth century, and rose to its sentimental culmination some fifty years ago." *Cross.*

"Scott died in 1832; and within four years Englishmen were reading *Pickwick Papers,* the inspired writing of a new novelist, who had two great qualities absent in Sir Walter—humour and humanitarianism. . . . In the history of British fiction, Dickens fills the biggest place,

contributed the largest number of permanently interesting characters, owed less to other authors than any other novelist; . . . and while it is possible to contemplate the history of the novel minus any other author, we simply cannot get along without Dickens. The extraordinary succession of masterpieces that he produced with hardly any lapses for thirty years put the whole world hopelessly in his debt." *Phelps.*

"Thankfully I take my share of love and kindness which this generous and gentle and charitable soul has contributed to the world. I take and enjoy my share, and say a benediction for the meal." *Thackeray.*

93 THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. BY CHARLES DICKENS. WITH FORTY-THREE ILLUSTRATIONS, BY R. SEYMOUR AND PHIZ. LONDON: CHAPMAN AND HALL . . . MDCCCXXXVII.

First edition, first issue, with the original plates by Buss in No. 3, the two plates of No. 4 signed "Nemo," the covers of Nos. 1 and 2 reading "With four illustrations by Seymour," cover of No. 3 reading "With illustrations by R. W. Buss," and no titles on the plates of Nos. 1–12.

Octavo. 20 monthly numbers in 19, as issued, with 43 plates by Robert Seymour (7), *R. W.*

Buss (2) and H. K. Browne (34). Original wrappers designed by Seymour (all dated 1836), with advertisements.

Comparatively few of the first numbers were printed, and the sales were slow until the appearance of Sam Weller in No. 5, after which there was an enormous demand for the work, and the early numbers were continually reprinted. It has been said that the binder prepared 400 copies of the first number and 40,000 of the fifteenth. The work was issued in book form in 1837.

94 A Christmas Carol. In Prose, Being A Ghost Story of Christmas. By Charles Dickens. With Illustrations By John Leech. London: Chapman & Hall . . . MDCCCXLIII.

First edition, first issue, with title printed in red and blue, and "Stave I" on p. 1 of text. Sextodecimo. 4 colored plates and 4 woodcuts by John Leech. Original cloth.

95 The Personal History Of David Copperfield. By Charles Dickens. With Illustrations By H. K. Browne. London: Bradbury & Evans . . . 1850.

First edition, first issue, with date, 1850. Octavo. 20 monthly numbers in 19, as issued, with

40 plates by H. K. Browne. Original wrappers designed by Browne, with advertisements.

The author's own favorite among his novels, and largely autobiographical. On the completion of the parts it appeared in book form in November, 1850.

Charles James Lever (1806–1872)

Of Charles Lever, Anthony Trollope wrote: "Of all the men I have ever encountered, he was the surest fund of drollery. . . . Rouse him in the middle of the night, and wit would come from him before he was half awake." The rollicking style of fiction which culminated in Lever originated in William H. Maxwell, who was also a weaker predecessor in the "romance of war" (usually dealing with the Napoleonic campaigns), so popular in the second quarter of the nineteenth century. Beginning with *The Confessions of Harry Lorrequer* (1839), Lever produced over thirty novels. As a portrayer of Irish character he is said to have been greatly overrated.

96 Charles O'Malley, the Irish Dragoon. Edited by Harry Lorrequer, With Illustrations By Phiz . . . Dublin. William

CURRY, JUN. AND COMPANY . . . MDCCC-XLI.

First edition. Octavo. 22 monthly numbers in 21, as issued, with 44 plates by H. K. Browne. Original wrappers.

The story came out serially in the Dublin University Magazine *in 1840.*

SAMUEL WARREN (1807–1877)

In Samuel Warren's one successful novel, *Ten Thousand a Year,* dealing with the validity of certain title-deeds, there are suggestions of both Bulwer and Dickens. It first appeared in *Blackwood's Magazine,* beginning in 1839, and the cleverness of its legal portraits, though declared to be caricatures, made it at once immensely popular. In the preface the author wrote: "Whatever may be its defects in execution, it has been written in a grave and earnest spirit, with no attempt whatever to render it acceptable to *mere* novel-readers. Literature is not the author's profession."

97 TEN THOUSAND A-YEAR . . . WILLIAM BLACKWOOD AND SONS . . . M.DCCCXLI.

First edition. Octavo. Three volumes.

Robert Smith Surtees (1803–1864) and the Sporting Novel

Surtees's papers dealing with the adventures of "Mr. Jorrocks," a sporting grocer, contributed to the *New Sporting Magazine,* were collected as *Jorrocks's Jaunts* in 1838, and perhaps suggested to Chapman and Seymour the original idea of *Pickwick Papers.* The book's success led Lockhart to suggest that Surtees try his hand at a novel, the result being *Handley Cross, or the Spa Hunt.* It was expanded in 1854 into *Handley Cross, or Mr. Jorrocks's Hunt,* and is one of the best of a class of fiction exceedingly popular in the middle of the nineteenth century. Surtees's sporting novels were preceded by Pierce Egan's *Life in London* (1821), which, though scarcely belonging to the field of the novel, was widely read by all classes of society.

98 Handley Cross; Or, Mr. Jorrocks's Hunt. By The Author Of "Mr. Sponge's Sporting Tour," "Jorrocks's Jaunts," etc. etc. [Vignette] With Illustrations By John Leech. London: Bradbury And Evans . . . 1854.

First edition, first issue, with wrappers reading "By The Author of Mr. Sponge's Sporting Tour

&c, &c, &c," and verso of title-page reading "Bradbury And Evans." Octavo. 17 monthly numbers, as issued, with 17 colored plates and numerous woodcuts by John Leech. Original wrappers designed by Leech.

Charlotte Brontë (1816–1855)
Emily Jane Brontë (1818–1848)
Anne Brontë (1820–1849)

Under the pseudonyms of Currer, Ellis and Acton Bell, from their quiet home in Haworth where the greater part of their short lives was passed, the Brontë sisters simultaneously offered their three novels, *The Professor, Wuthering Heights* and *Agnes Grey,* to various publishers. The attempts of Emily and Anne were successful, but *The Professor* was refused, whereupon Charlotte immediately began *Jane Eyre,* introducing a new type of heroine. The book was accepted, and published in August, 1847, four months before *Wuthering Heights* and *Agnes Grey,* which appeared together in December.

The scene of Charlotte Brontë's *Shirley,* like that of *Jane Eyre,* is laid in Yorkshire; those of *Villette* and its early sketch, *The Professor,* in Brussels.

Of her masterpiece, Francis Hovey Stoddard writes: "The dominance of the external in the novel of personal life was ended when *Jane Eyre* was written. The one thing lacking in *Pride and Prejudice* is intensity of interest. The one thing thrilling through *Jane Eyre* and *Villette* is intensity of interest—interest in one's own soul-life, interest in emotion as emotion. When *Jane Eyre* is finished passion has entered into the novel."

Of Emily's one novel, Professor Cross has written: "Beyond the madness and terror of *Wuthering Heights,* romantic fiction has never gone. Its spiritual counterpart in real life is Emily Brontë, who preserved her inexorable will far into the day on which she died."

99 JANE EYRE. AN AUTOBIOGRAPHY. EDITED BY CURRER BELL . . . LONDON: SMITH, ELDER, AND CO. . . . 1847.

First edition. Octavo. Three volumes.

In January, 1848, a second edition of Jane Eyre *testified to its popularity, its dedication being the first appreciation of Thackeray to appear in print.*

100 VILLETTE. BY CURRER BELL . . . LONDON: SMITH, ELDER AND CO. . . . 1853.

First edition. Octavo. Three volumes.

101 WUTHERING HEIGHTS. A NOVEL. BY ELLIS BELL . . . IN THREE VOLUMES. LONDON. THOMAS CAUTLEY NEWBY . . . 1847.

First edition. Octavo. Three volumes.

Wuthering Heights *is in two volumes,* the *third containing Anne Brontë's* Agnes Grey.

WILLIAM MAKEPEACE THACKERAY (1811–1863) AND THE RETURN TO REALISM

"After that book [*Vanity Fair*] there could be no doubt about the greatness of its writer, though it may be doubted whether even now the quality of his greatness is correctly and generally recognized. It is this—that at last the novel of real life on the great scale has been discovered. . . . He had struck his path and he kept to it: even when as in *Esmond* (1852) and *The Virginians* (1858–1859) actually, and in *Denis Duval* prospectively, he blended the historical with the domestic variety. *Pendennis* (1849–1850) imports nothing out of the most ordinary experience; *The Newcomes* (1854–1855), very little; *Philip* (1861–1862), only its pantomime conclusion; while the two completely historical tales are in nothing more remarkable than in the way in which their remoter and more unfamiliar main subject, and their occasional excursions from

every-day life, are subdued to the scheme of the realist novel in the best sense of the term—the novel rebuilt and refashioned on the lines of Fielding, but with modern manners, relying on variety and life, and relying on these only." *Saintsbury.*

102 VANITY FAIR. A NOVEL WITHOUT A HERO. BY WILLIAM MAKEPEACE THACKERAY. WITH ILLUSTRATIONS ON STEEL AND WOOD BY THE AUTHOR. LONDON: BRADBURY AND EVANS . . . 1848.

First edition, first issue, with "Vanity Fair" in rustic open-letter type on p. 1 of text, the woodcut of the Marquis of Steyne on p. 336, and wrappers numbered with Roman numerals. Octavo. 20 monthly numbers in 19, as issued, with 40 plates, initials and woodcuts; all by Thackeray. Accompanied by a page of the original manuscript and the original drawings for some of the illustrations.

Published in book form the same year, and also in New York by Harper and Brothers. The sale of the first numbers was so small that the advisability of ceasing the publication was considered; but its popularity increased rapidly, and its success was soon assured.

103 THE HISTORY OF PENDENNIS. HIS FORTUNES AND MISFORTUNES . . . BY WILLIAM MAKE-

PEACE THACKERAY. WITH ILLUSTRATIONS ON STEEL AND WOOD BY THE AUTHOR . . . LONDON: BRADBURY AND EVANS . . . 1849 [–50].

First edition. Octavo. 24 monthly numbers in 23, as issued, with 2 engraved titles, 46 plates, initials and woodcuts; all by Thackeray. Original wrappers.

104 THE HISTORY OF HENRY ESMOND, ESQ., A COLONEL IN THE SERVICE OF HER MAJESTY Q. ANNE. WRITTEN BY HIMSELF . . . LONDON: PRINTED FOR SMITH, ELDER & COMPANY . . . 1852.

First edition. Octavo. Three volumes. Original brown cloth binding.

Editions appeared in New York and Leipzig during the same year, 1852.

Thackeray himself remarked of Esmond: "Here is the very best I can do." Professor Phelps has said that if a secret ballot could be taken, Henry Esmond *might possibly be voted the greatest work of fiction in the English language.*

GEORGE BORROW (1803–1881) AND THE AUTOBIOGRAPHICAL NOVEL

"It was Borrow who first gave gypsies a citizenship in literature. . . . On the whole, it seems

best to regard him as one of the most remarkable of autobiographers. 'What is autobiography?' he asked. 'Is it a mere record of the incidents of a man's life, or is it a picture of the man himself —his character, his soul?' If, as seems reasonable, we take this to be applicable to *Lavengro* and *The Romany Rye,* it links together the works of Borrow that really matter—these two and *The Bible in Spain." Hugh Walker, in Cambridge History of English Literature.*

105 LAVENGRO; THE SCHOLAR—THE GYPSY—THE PRIEST. BY GEORGE BORROW . . . LONDON: JOHN MURRAY . . . 1851.

First edition. Octavo. Three volumes. Portrait by W. Holl. Original cloth.

In 1857 The Romany Rye; a Sequel to "Lavengro" *appeared.*

ELIZABETH CLEGHORN GASKELL (1810–1865)

Gracious, helpful and beloved, the author of the "inimitable prose idyll," *Cranford,* passed a serene and useful life, which is reflected in much of her writing. In *Mary Barton,* and in *North and South,* inspired by the labor agitations of the period and notable contributions to the humanitarian movement, and in *Ruth,* which deals with

ethical questions, are found some of her most serious efforts; but *Cranford,* called by Lord Houghton "the purest piece of humoristic description that has been added to British literature since Charles Lamb," is her most original work.

106 CRANFORD BY MRS. GASKELL WITH A PREFACE BY ANNE THACKERAY RITCHIE AND ILLUSTRATIONS BY HUGH THOMSON LONDON MACMILLAN AND CO. . . . 1892.

Duodecimo. Frontispiece, illustrations.

It was contributed in a series of papers to Dickens's magazine, Household Words, *in 1851–1853, and first appeared in book form in 1853.*

CHARLES KINGSLEY (1819–1875)

In his early novels, *Alton Locke* and *Yeast,* Kingsley had showed his great zeal for social reform; and *Hypatia,* written with far greater literary power, was also intended to convey a lesson for the day in which it was produced. "It still remains," writes Professor Cross, "the sublimest subject that historical fiction has appropriated to its use, the death struggle between Greek and Christian civilization in the fifth century."

In *Westward Ho!,* breathing the spirit of the Elizabethan age, Kingsley gave to the romance of the sea an historical setting.

107 HYPATIA; OR, NEW FOES WITH AN OLD FACE. BY CHARLES KINGSLEY, JUN., RECTOR OF EVERSLEY. REPRINTED FROM FRASER'S MAGAZINE . . . LONDON: JOHN W. PARKER AND SON . . . MDCCCLIII.

First edition. Duodecimo. Two volumes.

This first appeared in Fraser's Magazine, *beginning in 1851.*

108 WESTWARD HO! OR, THE VOYAGES AND ADVENTURES OF SIR AMYAS LEIGH . . . RENDERED INTO MODERN ENGLISH BY CHARLES KINGSLEY. CAMBRIDGE: MACMILLAN & CO. 1855.

First edition. Duodecimo. Three volumes. Original blue cloth.

CHARLES READE (1814–1884)

Realist that he certainly was, with his laborious arrangement in huge scrap-books of facts and incidents of every-day life which might be worked into his books; historical novelist, in that his best title to fame rests on a mediæval romance called by Sir Walter Besant the greatest historical novel in the English language; dramatist in the striving for theatrical effect which often disfigured his work; it is nevertheless as the humanitarian that

Charles Reade makes his most lasting impression. His passion for reform and his zeal in dealing with social questions, old and new, may be felt in the greater part of his writing; his most notable attacks being on prison abuses, in *It is Never Too Late to Mend,* and on the mismanagement of insane asylums, in *Hard Cash.* It is an interesting fact, however, that his greatest novel, *The Cloister and the Hearth,* is the "one which is, all things considered, the least a novel of purpose."

109 "IT IS NEVER TOO LATE TO MEND." A MATTER OF FACT ROMANCE. BY CHARLES READE . . . LONDON: RICHARD BENTLEY . . . 1856. . . .
First edition. Duodecimo. Three volumes.

110 THE CLOISTER AND THE HEARTH. A TALE OF THE MIDDLE AGES. BY CHARLES READE . . . LONDON: TRÜBNER & CO . . . 1861.
First edition. Duodecimo. Four volumes. Original green cloth.

DIANA MARIA MULOCK CRAIK (1826–1887)

"In 1857 [1856] appeared the work by which she will be principally remembered, *John Halifax, Gentleman,* a very noble presentation of the very highest ideal of English middle-class life, which still stands boldly out from the works of

the female writers of the period, George Eliot's excepted. . . . She was not a genius, . . . but the tender and philanthropic, and at the same time energetic and practical womanhood of ordinary life has never had a more sufficient representative." *Richard Garnett.*

111 JOHN HALIFAX, GENTLEMAN. BY THE AUTHOR OF "THE HEAD OF THE FAMILY" . . . LONDON: HURST AND BLACKETT . . . 1856.

First edition. Octavo. Three volumes. Autograph letter inserted.

ANTHONY TROLLOPE (1815–1882)

In his entertaining autobiography, Anthony Trollope has left an account of the diligent method of work which enabled him to turn out in thirty-five years between thirty and forty novels, many of them in several volumes, besides a large number of short tales. From the mediocrity of much of this output, the series of thirteen volumes comprising *The Chronicles of Barsetshire* (viz.: *The Warden, Barchester Towers, Doctor Thorne, Framley Parsonage, The Small House at Allington* and *The Last Chronicle of Barset*) stand out with startling distinctness, and reveal a new humorist and a new type of humor. Here are found

the portraits of clerical characters for which their creator is especially famous, together with the leisurely pictures of social life in the middle of the century, which he chronicled with such careful detail that his books give constant pleasure to the reader of to-day.

112 BARCHESTER TOWERS. BY ANTHONY TROLLOPE, AUTHOR OF "THE WARDEN" . . . LONDON: LONGMAN, BROWN, GREEN, LONGMANS, & ROBERTS. 1857.

First edition. Octavo. Three volumes. Original brown cloth.

THOMAS HUGHES (1822–1896)

Notwithstanding the fact that Thomas Hughes confessed that he wrote *Tom Brown's School Days* "to get a chance at preaching, and not for any other object," his work is the best story of school life that has been written, appealing not only to the real boy everywhere, but to readers of all ages and classes.

113 TOM BROWN'S SCHOOL DAYS. BY AN OLD BOY . . . CAMBRIDGE: MACMILLAN & CO. 1857.

First edition. Duodecimo. With presentation inscription to the Rev. John Purchas, who was

educated at Rugby with Thomas Hughes, and with a slip inlaid bearing in Hughes's handwriting the following:

"'There are slaves who dare not be
In the right with two or three'

An original sentiment of Jas. Russell Lowell strongly recommended to all young folk by his old and sincere admirer Thos. Hughes. Oriel–Oxon. 12/10/83."

George Eliot (Mary Ann Evans Cross, 1819–1880) and the Psychological Novel

"Women almost invariably leave the stamp of their sex upon their work. But George Eliot took and held a man's position in literature from the outset of her career. It was not that she was unfeminine. She brought to her work a woman's sympathy and a woman's attention to detail. But in breadth of conception, in comprehensiveness of thought, her mind was essentially masculine. Her appreciation of varieties and shades of character was almost Shakespearean. . . . In the study of the inward workings of the human mind George Eliot is unsurpassed by any novelist." *Bayard Tuckerman.*

114 ADAM BEDE BY GEORGE ELIOT . . . WILLIAM BLACKWOOD AND SONS EDINBURGH AND LONDON MDCCCLIX . . .

First edition. Octavo. Three volumes.

115 ROMOLA . . . BY GEORGE ELIOT. LONDON: SMITH, ELDER AND CO. MDCCCLXIII.

First edition. Octavo. Three volumes.

This appeared in the Cornhill Magazine *in 1862–63.*

GEORGE MEREDITH (1828–1909)

" 'When at the conclusion of your article on my works you say that a certain change in public taste, should it come about, will be to some extent due to me, you hand me the flowering wreath I covet, for I think that all right use of life and the one secret of life is to pave ways for the firmer footing of those who succeed us; and as to my works, I know them faulty, think them of worth only when they point and aid to that end. Close knowledge of our fellows, discernment of the laws of existence, these lead to great civilization. I have supposed that the novel exposing and illustrating the history of man may help us to such sustaining roadside gifts.' These words, from a private letter of George Meredith's to the author of an article in the *Harvard Monthly,* contain the

creed on which the whole of his voluminous writing has been based." *M. Sturge Henderson Gretton.*

116 THE ORDEAL OF RICHARD FEVEREL. A HISTORY OF FATHER AND SON. BY GEORGE MEREDITH . . . LONDON: CHAPMAN AND HALL . . . 1859 . . .

First edition. Duodecimo. Three volumes.

117 RHODA FLEMING. A STORY. BY GEORGE MEREDITH . . . LONDON: TINSLEY BROTHERS . . . 1865 . . .

First edition. Duodecimo. Three volumes.

The author's first novel to give prominence to characters of the yeoman class.

The date set as a limit for this exhibition excludes Meredith's later work.

LEWIS CARROLL (CHARLES LUTWIDGE DODGSON, 1832–1898)

"In 1865 appeared *Alice's Adventures in Wonderland,* the work by which, with its pendant, *Through the Looking Glass and what Alice found there* (1871), his name is best known and will be known. Therein the author's gift of absurd comic invention and delicate fanciful fun is at its richest; while the circumstance that the

books originated in the wish to amuse one of his little girl-friends animated them with a charm and humanity that are not to be found in the same degree in anything else he wrote. . . . The success of both books was greatly fortified by the drawings of Mr. (afterwards Sir) John Tenniel. *Alice in Wonderland* has been translated into French, German, Italian, and Dutch; quotations from it and from its companion volume have passed into the language, and their *dramatis personæ* constitute a new nursery mythology. The author accomplished what was practically a new thing in writing—a persuasive yet rollicking madness that by its drollery fascinated children, and by its cleverness their elders." *Edward Verrall Lucas, in Dictionary of National Biography.*

118 ALICE'S ADVENTURES IN WONDERLAND. BY LEWIS CARROLL. WITH FORTY-TWO ILLUSTRATIONS BY JOHN TENNIEL. LONDON MACMILLAN AND CO. 1865 . . .

First edition. Octavo. Woodcuts. Original pencil sketches and early proofs of several of the illustrations are bound in, together with this note in autograph: "The little pencil sketches in this book were done by me. John Tenniel." On the fly-leaf is a poem to M. A. B. in the author's handwriting.

This first edition was withdrawn by the author on account of defective printing. Some copies were sent to D. Appleton & Co., New York, and issued by them with a new title-page, dated 1866. The book was republished in London, with several typographical changes, in the autumn of 1865, but dated 1866.

William Wilkie Collins (1824–1889) and the Romance of Crime

Between 1850 and his death in 1889, Wilkie Collins, the contemporary of Émile Gaboriau in France, produced some twenty-five novels dealing with crime and its mysteries. The best are *The Woman in White* and *The Moonstone,* called by Bayard Tuckerman the "most absorbing narratives in the whole range of fiction."

119 The Woman In White. By Wilkie Collins . . . . London: Sampson Low, Son, & Co. . . . 1860 . . .

First edition. Duodecimo. Three volumes. Original purple cloth.

120 The Moonstone. A Romance. By Wilkie Collins . . . London: Tinsley Brothers . . . 1868 . . .

First edition. Duodecimo. Three volumes. Original blue cloth.

RICHARD DODDRIDGE BLACKMORE (1825–1900)

"After its appearance its author wrote and published steadily for thirty years; but the fact remains that not only is *Lorna Doone* his best known work, but that his future reputation rests upon it. . . . For this novel is not only one of the best loved books in English fiction and stands magnificently the severe test of rereading, it is bound to have even more admirers in the future than it has ever yet enjoyed; it is visibly growing in reputation every year." *Phelps.*

121 LORNA DOONE: A ROMANCE OF EXMOOR. BY R. D. BLACKMORE . . . LONDON: SAMPSON LOW, SON, & MARSTON . . . 1869 . . .

First edition. Octavo. Three volumes. Original blue cloth.

With Collins and Blackmore we reach the period of the latest great revival of romance, which culminated in Robert Louis Stevenson, whose works do not fall within the date limits of this exhibition.

SOME AMERICAN FICTION BEFORE 1870

Jeremy Belknap (1744–1798)

Jeremy Belknap was a clergyman of Boston, who from his fifteenth year kept notes of his reading and a diary in a series of interleaved almanacs. In 1792 he published *The Foresters,* a humorous allegory, in which the author attempted to set forth the occurrences of American history prior to 1790.

122 The Foresters, An American Tale: Being A Sequel To The History Of John Bull the Clothier . . . Printed at Boston, by I. Thomas and E. T. Andrews . . . MDCCXCII.

First edition. Duodecimo. Frontispiece. "Clavis Allegorica," from the second edition, 1796, is bound in.

Susannah Rowson (1762–1824)

Although born in England, Mrs. Rowson spent most of her life in America. She was an accom-

plished actress and teacher, as well as the author of several popular novels.

123 CHARLOTTE TEMPLE. A TALE OF TRUTH BY MRS. ROWSON . . . NEW YORK: JOHN LOMAX, PUBLISHER. 1831.

Duodecimo. Frontispiece, engraved title.

The book first appeared in London in 1790, the first American edition being published by Carey in Philadelphia in 1794.

CHARLES BROCKDEN BROWN (1771–1810)

Charles Brockden Brown, "Father of American fiction," was born in Philadelphia in 1771. He belonged to the Radcliffe school of Gothic romance, of which his first work, *Wieland,* is a good example. In *Edgar Huntley* we find him following William Godwin in the development of the detective story. It also introduces American frontier life and forms a link between the romances of Mrs. Radcliffe and the Indian tales of Cooper. Of his other novels, *Arthur Mervyn* is perhaps the best known.

124 WIELAND; OR THE TRANSFORMATION. AN AMERICAN TALE . . . NEW YORK: PRINTED BY T. & J. SWORDS, FOR H. CARITAT, 1798.

First edition. Duodecimo. Original boards.

125 ARTHUR MERVYN; OR, MEMOIRS OF THE YEAR 1793 . . . PHILADELPHIA: PRINTED AND PUBLISHED BY H. MAXWELL . . . 1799.

First edition. Duodecimo.

WASHINGTON IRVING (1783–1859)

"The lineal descendants of the Gothic romance," writes Professor Cross, "are the tales of terror and wonder by Irving, Poe and Hawthorne." Irving produced two typically American pieces in *Rip Van Winkle* and *The Legend of Sleepy Hollow,* and to the three Americans is due to a large extent the remarkable development of the short story during the nineteenth century.

126 A HISTORY OF NEW YORK, FROM THE BEGINNING OF THE WORLD TO THE END OF THE DUTCH DYNASTY . . . BY DIEDRICH KNICKERBOCKER . . . PUBLISHED BY INSKEEP & BRADFORD . . . 1809.

First edition. Duodecimo. Two volumes. Folded plan of New Amsterdam.

The second edition, 1812, is also exhibited. It contains various alterations and additions, especially in the preface and the first chapter.

"The origin of this book resembles that of Fielding's Joseph Andrews *some seventy years before, and of Dickens's* Pickwick Papers *some*

twenty-five years later. All three began as burlesques and ended as independent works of fiction." Barrett Wendell.

127 THE SKETCH BOOK OF GEOFFREY CRAYON, GENT. No. I[–VII] . . . NEW-YORK: PRINTED BY C. S. VAN WINKLE . . . 1819[–20].

First edition. Octavo. 7 monthly parts, as issued.

"The three pieces [Rip Van Winkle, The Spectre Bridegroom *and* The Legend of Sleepy Hollow] . . . *are among the best short stories in the language, and as they are also among the first in time, Irving deserves the credit of being a pioneer in a most delightful form of modern fiction.* The Sketch-Book *also won him a place in British literature, since in* Christmas Eve *and in* Little Britain *he gave hints to Charles Dickens. In fact, he is a link between Addison and Goldsmith and the great author of* The Pickwick Papers." W. P. Trent.

The first English edition (1820), dedicated to Sir Walter Scott, is also exhibited.

JAMES FENIMORE COOPER (1789–1851) AND THE ROMANCE OF OUT-OF-DOORS

"He had American character, which he stamped on everything he wrote, and which he made fa-

miliar to all peoples. Through his pages our gaunt pine forests, our charmed lakes and our mysterious prairies were added once for all to the geography of the imagination; in his stories a romantic and fast dying race were rescued to the remembrance of every reading nation, so that through him boyhood the world over 'plays Indian'; he created the most typical figure in the novel of his age, the frontiersman. . . . Leatherstocking is one of the heroic figures of the world's fiction—one of its prizemen; Thackeray spoke truth when he said that Cooper deserves well of us." *John Erskine.*

128 THE LAST OF THE MOHICANS; A NARRATIVE OF 1757. BY THE AUTHOR OF "THE PIONEERS" . . . PHILADELPHIA: H. C. CAREY & I. LEA . . . 1826.

First edition. Duodecimo. Two volumes. Original cloth.

129 THE WATER-WITCH, OR THE SKIMMER OF THE SEAS . . . PHILADELPHIA: CAREY & LEA . . . 1831.

First edition. Duodecimo. Two volumes. Original boards.

Samuel F. B. Judah

130 The Buccaneers; A Romance Of Our Own Country In Its Ancient Day . . . Carefully Collated From The . . . Investigations, Of That Excellent Antiquary And Sublime Philosopher Yclept Terentius Phlogobombos . . . The Imprint Whereof Is At New York. A. D. 1827.

First edition. Duodecimo. Two volumes.

Some copies have the imprint of Munroe and Francis. On account of their libelous character, pp. xxi–xxiv of the preface were suppressed and do not appear in any copies known.

Nathaniel Hawthorne (1804–1864)

In the stories of America's greatest writer of fiction, especially in *The Scarlet Letter, The House of the Seven Gables,* and *The Marble Faun,* is found the highest form of the Gothic romance, refined and spiritualized by the author's lofty purposes.

Mr. Henry James, who has characterized *The Scarlet Letter* as "the most distinguished piece of prose fiction that has sprung from American soil," writes of Hawthorne: "He was a beauti-

ful, natural, original genius. . . . Among the men of imagination he will always have his niche. No one has had just that vision of life, and no one has had the literary form that more successfully expressed his vision. . . . He combined in a singular degree the spontaneity of the imagination with a haunting care for moral problems."

131 FANSHAWE, A TALE . . . BOSTON: MARSH & CAPEN . . . 1828.

First edition. Duodecimo. Original boards.

Hawthorne's first book, published anonymously and unacknowledged by him. It is shown in conjunction with The Scarlet Letter, *to demonstrate the contrast between this early effort and the achievement of his masterpiece. Dissatisfied with the work, Hawthorne called in and destroyed all the copies of* Fanshawe *which he could reach.*

131a TWICE-TOLD TALES. BY NATHANIEL HAWTHORNE. [PRINTER'S MARK] BOSTON: AMERICAN STATIONERS CO . . . 1837.

First collected edition. Duodecimo. Original cloth.

All of these tales had been published previously in magazines and annuals. The appearance of the book established Hawthorne's fame as a writer of short stories.

132 THE SCARLET LETTER, A ROMANCE. BY NATHANIEL HAWTHORNE. BOSTON: TICKNOR, REED, AND FIELDS. MDCCCL.

Duodecimo. First issue of the first edition, with the word "reduplicate" on p. 21, afterward changed to "repudiate," and later still to "resuscitate."

The book must have appeared just before March 16, as Longfellow's journal has the following entry for that date: "Hawthorne's Scarlet Letter is just published,—a most tragic tragedy. Success to the book!"

The first edition was exhausted in ten days, and the second appeared with a preface dated March 30, 1850, and slight changes. It was afterward reset and electrotyped and issued with the same date.

JAMES KIRKE PAULDING (1779–1860)

One of the Knickerbocker group of New York writers, Paulding used Dutch traditions for the groundwork of his most successful novel, *The Dutchman's Fireside.*

133 HARPER'S STEREOTYPE EDITION. THE DUTCHMAN'S FIRESIDE. A TALE . . . NEW YORK: PUBLISHED BY T. & J. HARPER . . . 1831.

Duodecimo. Two volumes.

Richard Moody

Richard Moody's little known Indian tale of western New York appeared originally in the *Rochester Gem,* bringing to that paper "an advance of subscribers that took up all the copies the editor had published."

134 Otiska, Or The First And The Last Love. A Tale. Rochester, 1832.
First edition. Sextodecimo.

William Gilmore Simms (1806–1870)

"William Gilmore Simms, of Charleston, was, with the exception of Poe, the most important Southern writer before the Civil War and also the most prolific and able of the followers of Cooper. . . . He began his literary career as a poet and never ceased to write verse, but obtained real success only in fiction. He struck his vein in 1834 with *Guy Rivers,* a tale of adventures in the Georgia gold-fields, which was the first of a series of romances dealing with life in the far Southern and Southwestern States. Better than any of these was *Yemassee* (1835), a story of South Carolina and the Southern Indians almost worthy of Cooper. The same year, with *The*

Partisan, Simms began another series of romances, this time dealing with the Revolution in South Carolina." *Trent.*

135 The Yemassee, A Romance Of Carolina . . . New York: Published By Harper & Brothers . . . 1835.

First edition. Duodecimo. Two volumes.

John Pendleton Kennedy (1795–1870)

A Baltimore lawyer who was Secretary of the Navy under President Fillmore, Kennedy is best known by his romance of the Revolution, *Horse Shoe Robinson.* Like Simms, he was a follower of Cooper. Other novels by him are *Swallow Barn* and *Rob of the Bowl.*

136 Horse Shoe Robinson, A Tale Of The Tory Ascendency . . . Philadelphia: Carey, Lea & Blanchard. 1835.

First edition. Duodecimo. Two volumes.

In his dedication to Washington Irving, Kennedy wrote: "You have convinced our wise ones at home that a man may sometimes write a volume, without losing his character; and have shown to the incredulous abroad, that an American book may be richly worth the reading."

Robert Montgomery Bird (1803–1854)

Another Southern writer who felt the influence of Cooper was Dr. Robert Bird, principally remembered for his Indian novel, *Nick of the Woods*. He also wrote *Calavar* and other Mexican romances.

137 Nick Of The Woods, Or The Jibbenainosay. A Tale Of Kentucky . . . Philadelphia: Carey, Lea & Blanchard. 1837.

First edition. Duodecimo. Two volumes. Original cloth.

Edgar Allan Poe (1809–1849)

"The real power of the physically horrible, hints of which there were in Maturin, was never revealed until Poe revealed it. Three of his tales [*The Masque of the Red Death, The Fall of the House of Usher* and *Ligeia*] are the perfection of Gothic art. . . . Within the circumscribed limits of the short story, Poe was a consummate artist when he chose to be." *Cross.*

138 The Narrative Of Arthur Gordon Pym, Of Nantucket . . . New York: Harper & Brothers . . . 1838.

First edition. Duodecimo. Original cloth.

Poe's only long story.

139 Tales Of The Grotesque And Arabesque. By Edgar A. Poe . . . Philadelphia: Lea And Blanchard. 1840.

First edition. Duodecimo. Two volumes. Original cloth.

Among the tales are Ms. found in a Bottle *and* The Fall of the House of Usher. *Poe's second collection of tales, containing some of the most famous, appeared in 1845.*

Joseph Holt Ingraham (1809–1860)

Ingraham's *Burton* is one of the first novels to be based on the life of Aaron Burr. It is founded upon Burr's adventures in Canada with Montgomery.

140 Burton; Or, The Sieges. A Romance . . . New-York: Harper & Brothers . . . 1838.

First edition. Duodecimo. Two volumes. Original cloth.

Henry Wadsworth Longfellow (1807–1882)

In Longfellow's novel, *Hyperion,* are found reflected the thoughts and dreams of the poet during his wanderings in Germany and Switzerland. As the first work of its kind in American fiction, it holds an important place in our literature.

141 Hyperion, A Romance. By The Author Of "Outre-Mer" . . . New York: Published By Samuel Colman . . . 1839.

First edition. Octavo. Two volumes. An autograph letter from Longfellow is inserted. Of Hyperion *he writes: "Some abuse it and say it is not a Romance. But then some persons raised an hue and cry when Byron called his* Childe Harold *a* Romaunt."

John Lothrop Motley (1814–1877)

Strangely enough, the historian Motley began his literary career with an unsuccessful novel, *Morton's Hope* (1839). Some years later his colonial romance, *Merry-Mount,* met with better success.

142 MORTON'S HOPE: OR THE MEMOIRS OF A PROVINCIAL . . . NEW-YORK: PUBLISHED BY HARPER & BROTHERS . . . 1839.

First edition. Duodecimo. Two volumes. Original cloth.

143 MERRY-MOUNT; A ROMANCE OF THE MASSACHUSETTS COLONY . . . BOSTON AND CAMBRIDGE: JAMES MUNROE AND COMPANY. M DCCC XLIX.

First edition. Octavo. Two volumes.

CHARLES FENNO HOFFMAN (1806–1884)

Charles Fenno Hoffman, founder of the *Knickerbocker Magazine* and author of some sparkling verse, made slight excursions into the field of the novel in *Vanderlyn* and *Greyslaer.*

144 GREYSLAER: A ROMANCE OF THE MOHAWK . . . NEW YORK: HARPER & BROTHERS . . . 1840.

First edition. Duodecimo. Original cloth.

MARIA GOWEN BROOKS (*c.* 1795–1845)

Mrs. Brooks, whose poem *Zophiel* was greatly admired by Robert Southey, wrote only one prose

work, a novel, in which she made a boast of having preserved the "unity of time and place." Though filled with stilted sentiment, it is of interest in that it is undoubtedly an autobiography of the gifted "Maria del Occidente."

145 IDOMEN; OR, THE VALE OF YUMURI. BY MARIA DEL OCCIDENTE . . . NEW-YORK: PUBLISHED BY SAMUEL COLMAN. 1843.

First edition. Sextodecimo.

SYLVESTER JUDD (1813–1853)

Margaret, a transcendental romance by the Rev. Sylvester Judd, a Unitarian clergyman of Portland, Maine, has been much praised, in spite of poor construction, for its descriptions of scenery and of humble rural life. James Russell Lowell was among its admirers, who, Professor Trent remarks, are chiefly New Englanders.

146 MARGARET. A TALE OF THE REAL AND IDEAL, BLIGHT AND BLOOM; INCLUDING SKETCHES OF A PLACE NOT BEFORE DESCRIBED, CALLED MONS CHRISTI . . . BOSTON: JORDAN AND WILEY . . . M DCCC XLV.

First edition. Octavo. Original cloth.

Another edition appeared in 1851, and in 1856 a collection of illustrations by F. O. C. Darley was published.

JOHN GREENLEAF WHITTIER (1807–1892)

Of *Margaret Smith's Journal,* William J. Linton says, in his *Life of Whittier:* "Strictly speaking, it is an historical novel, though to the modern novel-reader it will perhaps seem hardly a novel at all, but only a dry series of sketches of character, manners, and scenery, doné in antique phraseology. To any one who has a smack of the tastes of an antiquary there can scarcely be a more delightful book."

147 LEAVES FROM MARGARET SMITH'S JOURNAL IN THE PROVINCE OF MASSACHUSETTS BAY. 1678–9. BOSTON: TICKNOR, REED, AND FIELDS M DCCC XLIX.

First edition. Duodecimo. Original cloth.

SUSAN WARNER (1819–1885)

"One of the famous novels of its time and still reckoned a classic by lovers of sentimental fiction was that tearful work, *The Wide, Wide World.*" *Simonds.*

It is amusing to read that Mrs. Browning remarked, on reading Miss Warner's *Queechy:* "Mrs. Beecher Stowe scarcely excels it, after all the trumpets"!

148 THE WIDE, WIDE WORLD. BY ELIZABETH WETHERELL . . . [VIGNETTE] THIRTEENTH EDITION. NEW YORK. GEORGE P. PUTNAM . . . M.DCCC.LII.

Duodecimo. Two volumes.

The first edition appeared in 1850.

ELIZA ANN DUPUY (1814–1881)

Miss Dupuy was the author of about forty stories, most of which are forgotten. Her first book is *The Conspirator,* in which Aaron Burr is the principal character.

149 THE CONSPIRATOR BY A. E. DUPUY . . . NEW YORK: D. APPLETON & COMPANY . . . M DCCC L.

First edition. Duodecimo. Original cloth.

MRS. HARRIET BEECHER STOWE (1812–1896)

Uncle Tom's Cabin, the great contribution of the United States to the humanitarian novel, does not seem to have created much excitement when its

early chapters appeared, in 1851, in the *National Era* of Washington. "It seemed to me," wrote the author, "that there was no hope; that nobody would hear; that nobody would read, nobody would pity." When the work was published separately, however, it "electrified the United States, Great Britain, and all Europe almost simultaneously." Five hundred thousand copies were sold in five years in the United States alone, and it has been translated into French, German, Armenian, Bohemian, Danish, Dutch, Finnish, Hungarian, Illyrian, Polish, Portuguese, modern Greek, Russian, Servian, Spanish, Swedish, Welsh and other languages.

150 UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY. BY HARRIET BEECHER STOWE. [VIGNETTE] . . . BOSTON: JOHN P. JEWETT & COMPANY. CLEVELAND, OHIO: JEWETT, PROCTOR & WORTHINGTON. 1852.

First edition. Octavo. Two volumes. Original brown wrappers (a very small number of copies exist in this state).

It appeared in London the same year in thirteen numbers, with twenty-seven woodcuts by George Cruikshank.

150a Another Copy, bound in brown cloth.

Charles Godfrey Leland (1824–1903)

In *Meister Karl's Sketch-Book,* partly fiction and partly reminiscent of his travels, the author of the *Hans Breitmann Ballads* gave early evidence of his humorous qualities and facility in dealing with language.

151 Meister Karl's Sketch-Book. By Charles G. Leland . . . Philadelphia: Parry & McMillan . . . 1855.
First edition. Octavo. Original cloth.

George William Curtis (1824–1892)

Although chiefly remembered as an essayist, the versatile editor of "The Easy Chair" made a happy contribution to fiction in the delicate sketches of *Prue and I.* His only serious novel, *Trumps,* was unsuccessful.

152 Prue And I. By George William Curtis . . . New York: Dix, Edwards & Co . . . 1856.
First edition. Duodecimo. Original cloth.

Oliver Wendell Holmes (1809–1894) and the Romance of Science

A late development of romance is that in which scientific theories are promulgated and the discoveries of scientists celebrated. One of the first novels of this kind is Dr. Holmes's *Elsie Venner,* which has been called "a medicated romance." In 1868 Holmes published a second novel, *The Guardian Angel.*

153 Elsie Venner: A Romance of Destiny. By Oliver Wendell Holmes . . . Boston: Ticknor and Fields. MDCCCLXI.

First edition. Duodecimo. Two volumes. Original cloth.

First published serially.

Theodore Winthrop (1828–1861)

Had not Theodore Winthrop's brilliant career been cut short on the battle-field during the Civil War, he would probably have taken high rank in American literature. His three novels, rejected by publishers during his lifetime, were *Cecil Dreeme,* which appeared, with a memoir of the author by George William Curtis, shortly after his death in 1861; *John Brent* (1862); and

Edwin Brothertoft (1862). In *John Brent,* which deals with the Mormons in the United States, Winthrop struck a new vein in fiction.

154 JOHN BRENT. BY THEODORE WINTHROP . . . BOSTON: TICKNOR AND FIELDS. 1862.
First edition. Duodecimo. Original cloth.

BAYARD TAYLOR (1825–1878)

In 1863, Bayard Taylor, traveler, poet and translator, produced his first novel, *Hannah Thurston.* It was followed by *Godfrey's Fortunes,* of an autobiographical nature, and *The Story of Kennett,* an historical romance.

155 HANNAH THURSTON: A STORY OF AMERICAN LIFE. BY BAYARD TAYLOR. NEW YORK: G. P. PUTNAM . . . 1863.
First edition. Duodecimo. Original cloth.

JAMES D. MCCABE, JR. (1842–1883)

The preface of McCabe's *Aid-de-camp,* published in Richmond during the Civil War, says that the romance was written in 1862, "more for the purpose of beguiling a season of weariness than with the expectation of presenting it to the public. It

was originally published in *The Magnolia Weekly,* and the great success with which it met there has encouraged the Author to attempt a republication."

156 THE AID-DE-CAMP; A ROMANCE OF THE WAR. BY JAMES McCABE, JR. PUBLISHED BY W. A. J. SMITH RICHMOND 1863.

Octavo. Original paper wrapper.

HENRY WARD BEECHER (1813–1887)

In the preface of *Norwood,* the Rev. Henry Ward Beecher wrote of the request for a novel which he had received from the *New York Ledger:* "Had it been a request to carve a statue or build a man-of-war, the task would hardly have seemed less likely of accomplishment."

157 [FROM THE NEW YORK LEDGER.] NORWOOD; OR, VILLAGE LIFE IN NEW ENGLAND. BY HENRY WARD BEECHER. NEW YORK: CHARLES SCRIBNER & COMPANY. 1868.

First edition. Duodecimo.

LOUISA MAY ALCOTT (1832–1888)

"To old-fashioned girls and little women and little men of the last generation . . . it would

seem an impossibility that Miss Alcott can ever be forgotten." *Mildred C. Watkins.*

158 Little Women Or, Meg, Jo, Beth And Amy By Louisa M. Alcott Illustrated By May Alcott Boston Roberts Brothers 1868.
First edition. Duodecimo. Two volumes. Full-page woodcuts. Original cloth.

Mark Twain (Samuel Langhorne Clemens, 1835–1910)

Mark Twain's first book, *The Celebrated Jumping Frog,* a collection of sketches, was published in 1867. In 1869 appeared *Innocents Abroad,* his first work of any length, and the one which brought him immediate fame. His other books of importance were written after 1870.

159 The Innocents Abroad, or, The New Pilgrim's Progress . . . Hartford, Conn.: American Publishing Company . . . 1869.
First edition, first issue, with page numbers omitted on last page of "Contents," etc. Octavo. Original cloth.

Francis Bret Harte (1839–1902)

"It is somewhat odd that Bret Harte should not have written a great novel of character. . . . The panorama of incidents in which he set his gallery of portraits gives him the effect of a novelist; he has in the mass of his western stories a volume and unity of effect such as neither Poe nor Hawthorne attained in short stories. If his genius had taken such a direction, the material he had in hand deserved the larger form, not of the novel, but the epic." *Erskine.*

160 Condensed Novels, And Other Papers. By F. Bret Harte. With Comic Illustrations By Frank Bellew. New York: G. W. Carleton & Company . . . MDCCCLXVII.

First edition. Duodecimo. Full-page woodcuts. Original cloth.

Harte's first published writings were these burlesques of famous novels, which he contributed to The Golden Era *and* The Californian.

161 The Luck Of Roaring Camp, And Other Sketches. By Francis Bret Harte. Boston: Fields, Osgood, & Co. 1870.

First edition. Duodecimo.

The Luck of Roaring Camp *first appeared in the second number of* The Overland Monthly.

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We are indebted to the authorities of the New York Public Library for the following statistics of the circulation of certain books in their branch libraries in Manhattan during the year 1916. It must be remembered that the circulation is somewhat affected by the requirements for school reading. Dramatization and moving picture performances have also increased the demand for certain novels.

Dr. Edwin H. Anderson, Director of the New York Public Library, writes in connection with this list:

"The public does not, I think, appreciate the fact that these standard novels have a greater circulation through the public libraries of this country than the recent so-called best sellers."

	Number of times issued	Number of copies available	Average number of issues per copy
Brontë			
Jane Eyre	7,200	292	24.6
Dickens			
David Copperfield	6,248	352	17.7
Oliver Twist	6,049	300	20.1
Tale of Two Cities	6,037	324	18.6
Christmas Stories	3,041	306	10
Pickwick	2,745	186	14.8
Nicholas Nickleby	2,383	193	12.4
Eliot			
Silas Marner	7,193	371	19.4
Mill on the Floss	6,429	338	19
Romola	3,458	197	17.5
Adam Bede	3,014	186	16.2
Meredith			
Diana of the Crossways	1,034	71	14.5
Egoist	895	56	16
Ordeal of Richard Feverel	753	69	11
Scott			
Ivanhoe	7,950	476	16.7
Kenilworth	3,648	299	12.2
Talisman	3,063	277	11.1
Thackeray			
Vanity Fair	3,670	223	16.5
Henry Esmond	2,219	173	12.8
Virginians	1,676	134	12.5
Pendennis	1,626	121	13.4
Total	80,331	4,944	16.2

FACSIMILES

booke of kynge Arthur & of his noble knyghtes of the rounde table/ that whan they were hole togyders there was euer ay ¶ and ye/ and here is the ende of the deth of Arthur / I praye you all Jentyl men and Jentyl wymmen that redeth this booke of Arthur and his knyghtes from the begynnyng to the en / dynge / praye for me whyle I am on lyue that god sende me goode delyueraunce/ & whan I am dede I praye you all praye for my soule/ for this booke was ended the ix yere of the regne of kynge edward the fourth/ by syr Thomas Maleore knyght as Jhesu helpe hym for hys grete myght/ as he is the seruaunt of Jhesu bothe day and nyght /

¶ Thus endeth thys noble and Joyous booke entytled le morte Darthur/ Notwythstondynge it treateth of the byrth/ lyf/ and actes of the sayd kynge Arthur/ of his noble knyghtes of the rounde table/ theyr meruayllous enquestes and aduentures / thachyeuynge of the sangreal/ & in thende the dolorous deth & departyng out of thys worlde of them al / Whiche booke was re duced in to englysshe by syr Thomas Maleore knyght as afore is sayd / and by me deuyded in to xxi bookes chapytred and enprynted / and fynysshed in thabbey Westmestre the laste day of Juyl the yere of our lorde / M/ CCCC/ lxxxv /

¶ Caxton me fieri fecit

The Palace of Pleasure

Beautified, adorned and Well furnished, with Pleasaunt Histories and excellent Nouelles, selected out of diuers good and commendable Authors.

¶ By *William Painter Clarke of the Ordinaunce and Armarie.*

15 66

IMPRINTED AT London, by Henry Denham, for Richard Tottell and William Iones.

PLATE II
No. 5

heard of a woman ỹ in al qualities excelleth any man. Which if it be ſo, I ſhal thinke my labour as well beſtowed as Saba did hirs, when ſhe trauailed to ſée Salomon. At my going if thou be in Naples I will viſite thée, & at my retourn I wil tell thée my iu[illegible] Philautus come this winter, he ſhall in t[illegible] mage be a partner, a pleaſaunt companiõ a iourny. We ſhal ther as I heare, ſée a [illegible] uer in ſhew, & better in ſubſtaunce, moze [illegible] tiers, moze godly conſciues, as faire ladies [illegible] ditions. But I will not vaunt, before the viaage, noz ſweare it is ſo, vntil I ſée it be ſo. Farewel, vnto whom aboue all I wiſh well.

I Haue finiſhed the firſt part of *Euphues*, whom now I left readye to croſſe the Seas to *England*, if the winde ſende him a ſhort cut you ſhall in the ſecond part heare what nevves he bringeth, and I hope to haue him retourned within one Summer. In the meane ſeſon, I wil ſtay for him in the coũtry, & as ſoone as he ariueth you ſhall know of his comming.

FINIS.

¶Imprinted at London by Thomas Eaſt, for *Gabriel Cawood, dwelling in Paules Church-yard.*

1579.

PANDOSTO
The Triumph
of Time.

VVHEREIN IS DISCOVERED by a pleaſant Hiſtorie, that although by the meanes of ſiniſter fortune Truth may be concealed, yet by Time in ſpite of fortune it is moſt manifeſtly reuealed.

Pleaſant for age to auoyd drowſie thoughts, profitable for youth to eſchue other vvanton paſtimes, and bringing to both a deſired content.

Temporis filia veritas.

By Robert Greene Maiſter of Artes *in Cambridge.*

Omne tulit punctum qui miſcuit vtile dulci.

Imprinted at London for I. B. dwelling at the ſigne of the Bible, neare vnto the North doore of Paules.
1592.

THE COVNTESSE OF PEMBROKES ARCADIA,

WRITTEN BY SIR PHILIPPE SIDNEI.

LONDON
Printed for William Ponſonbie.
Anno Domini, 1590.

THE HISTORY OF THE VALOROVS AND WITTIE KNIGHT-ERRANT, DON-QVIXOTE

Of the *Mancha.*

Tranſlated out of the Spaniſh.

LONDON

Printed by *William Stansby*, for *Ed. Blount* and *W. Barret.* 1612.

PLATE VI
No. 27

THE

Pilgrim's Progress

FROM

THIS WORLD,

TO

That which is to come:

Delivered under the Similitude of a

DREAM

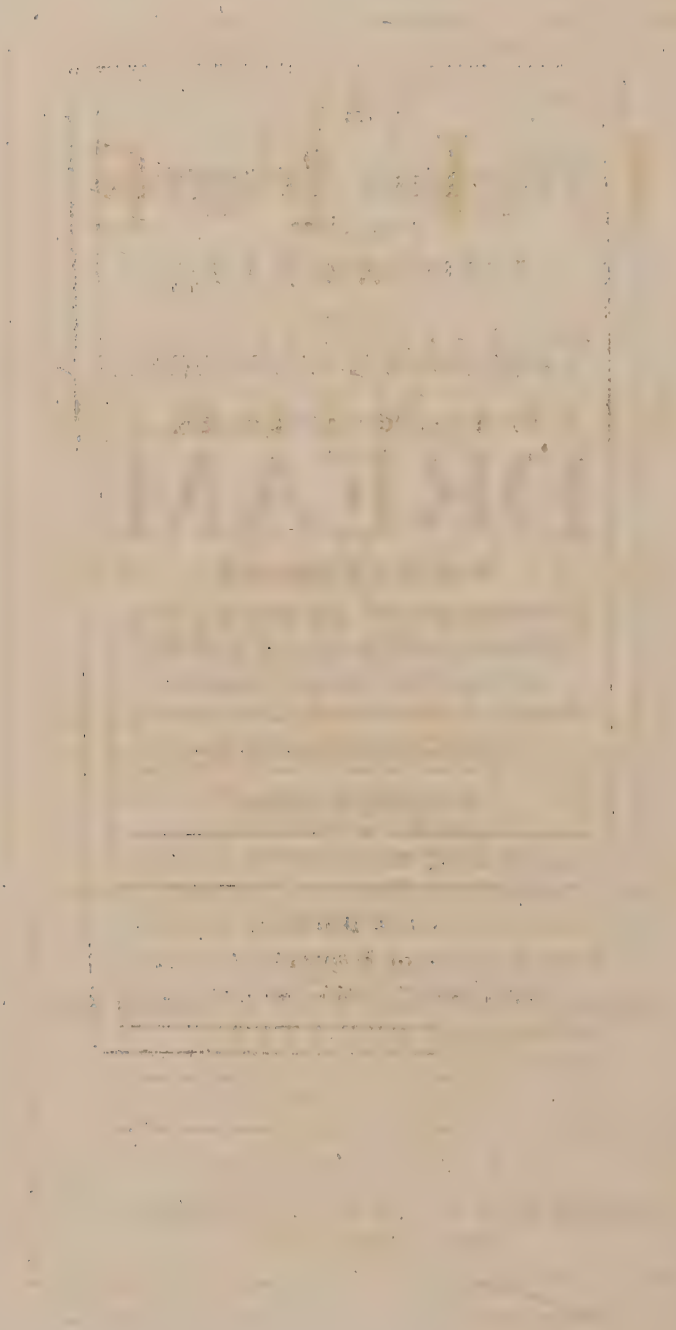
Wherein is Discovered,
The manner of his setting out,
His Dangerous Journey; And safe
Arrival at the Desired Country.

I have used Similitudes, Hos. 12. 10.

By *John Bunyan.*

Licensed and Entred according to Order.

LONDON,
Printed for *Nath. Ponder* at the *Peacock*
in the *Poultrey* near *Cornhil*, 1678.



THE

LIFE

AND

STRANGE SURPRIZING

ADVENTURES

OF

ROBINSON CRUSOE,

Of *YORK*, MARINER:

Who lived Eight and Twenty Years, all alone in an un-inhabited Iſland on the Coaſt of AMERICA, near the Mouth of the Great River of OROONOQUE;

Having been caſt on Shore by Shipwreck, wherein all the Men periſhed but himſelf.

WITH

An Account how he was at laſt as ſtrangely deliver'd by PYRATES.

Written by Himſelf.

LONDON:

Printed for W. TAYLOR at the *Ship* in *Pater-Noſter-Row.* MDCCXIX.

TRAVELS

INTO SEVERAL

Remote NATIONS

OF THE

WORLD.

In FOUR PARTS.

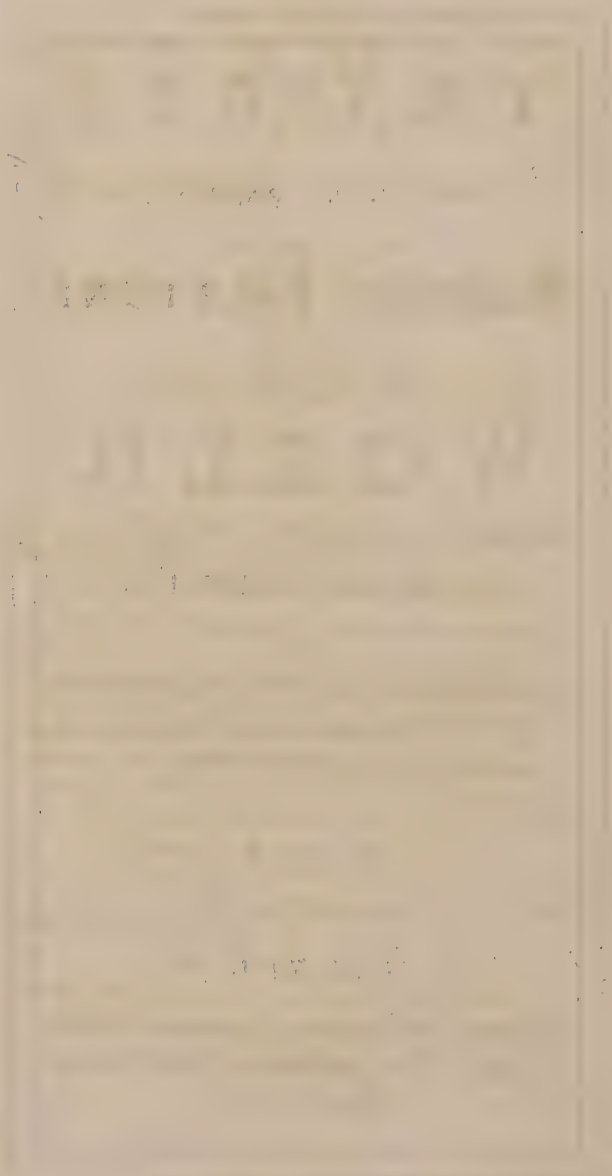
By *LEMUEL GULLIVER*,
First a SURGEON, and then a CAPTAIN of ſeveral SHIPS.

VOL. I.

LONDON:

Printed for BENJ. MOTTE, *at the Middle* Temple-Gate *in* Fleet-ſtreet.
MDCC XXVI.

PLATE IX
No. 44



Mary Allen

PAMELA:

OR,

VIRTUE Rewarded.

In a SERIES of

FAMILIAR LETTERS

FROM A

Beautiful Young DAMSEL,
To her PARENTS.

Now first Publiſhed

In order to cultivate the Principles of VIRTUE and RELIGION in the Minds of the YOUTH of BOTH SEXES.

A Narrative which has its Foundation in TRUTH and NATURE; and at the ſame time that it agreeably entertains, by a Variety of *curious* and *affecting* INCIDENTS, is intirely diveſted of all thoſe Images, which, in too many Pieces calculated for Amuſement only, tend to *inflame* the Minds they ſhould *inſtruct*.

In TWO VOLUMES.

VOL. I.

LONDON:
Printed for C. RIVINGTON, in *St. Paul's Church-Yard*; and J. OSBORN, in *Pater-noſter Row*.
M.DCC.XLI.

PLATE X
No. 46

THE

HISTORY

OF THE

ADVENTURES

OF

JOSEPH ANDREWS,

And of his FRIEND

Mr. *ABRAHAM ADAMS.*

Written in Imitation of

The *Manner* of CERVANTES,

Author of *Don Quixote.*

IN TWO VOLUMES.

VOL. I.

LONDON:

Printed for A. MILLAR, over-againſt
St. Clement's Church, in the *Strand.*

M.DCC.XLII.

PLATE XI
No. 48

THE

EXPEDITION

OF

HUMPHRY CLINKER.

By the AUTHOR of

RODERICK RANDOM.

IN THREE VOLUMES.

VOL. I.

—Quorſum hæc tam putida tendunt,
Furcifer? ad te, inquam——— HOR.

LONDON,
Printed for W. JOHNSTON, in Ludgate-Street;
and B. COLLINS, in Saliſbury.
MDCLXXI.

PLATE XII
No. 51

THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN.

Ταρασσει τὰς Ἀνθρώπους ὐ τὰ Πράγματα,
αλλα τὰ περι τῶν Πραγματῶν, Δογματα.

VOL. I.

1760.

PLATE XIII
No. 52

THE VICAR OF WAKEFIELD:

A TALE.

Supposed to be written by HIMSELF.

Sperate miseri, cavete felices.

VOL. I.

SALISBURY:
Printed by B. COLLINS,
For F. NEWBERY, in Pater-Noster-Row, London.
MDCCLXVI.

PLATE XIV
No. 61

THE

HISTORY

OF

SANDFORD AND MERTON,

A WORK

Intended for the Uſe of CHILDREN.

"SUFFER THE LITTLE CHILDREN TO COME UNTO ME, AND FORBID THEM NOT."

LONDON;

Printed for J. STOCKDALE, Oppoſite Burlington-Houſe, Piccadilly.

MDCCLXXXIII.

PLATE XV
No. 63

THE

CASTLE of OTRANTO,

A

STORY.

Translated by

WILLIAM MARSHAL, Gent.

From the Original ITALIAN of

ONUPHRIO MURALTO,

CANON of the Church of St. NICHOLAS
at OTRANTO.

LONDON:
Printed for THO. LOWNDS in Fleet-Street.
MDCCLXV.

PLATE XVI
No. 67

BARON MUNCHAUSEN's
NARRATIVE
OF HIS
MARVELLOUS TRAVELS
AND
CAMPAIGNS
IN
RUSSIA.

HUMBLY DEDICATED AND RECOMMENDED
TO
COUNTRY GENTLEMEN;

AND, IF THEY PLEASE,

TO BE REPEATED AS THEIR OWN, AFTER A HUNT AT HORSE RACES, IN WATERING-PLACES, AND OTHER SUCH POLITE ASSEMBLIES; ROUND THE BOTTLE AND FIRE-SIDE.

OXFORD:

Printed for the EDITOR, and sold by the Bookfellers there and at Cambridge, alſo in London by the Bookfellers of Piccadilly, the Royal Exchange, and M. SMITH, at No. 46, in Fleet-ſtreet.—And in Dublin by P. BYRNE, No. 108, Grafton-ſtreet.

MDCCLXXXVI.

PLATE XVII
No. 70

EVELINA,

OR, A

YOUNG LADY'S

ENTRANCE

INTO THE

WORLD.

VOL. I.

LONDON:
Printed for T. LOWNDES, N° 77, in
FLEET-STREET.

M,DCC,LXXVIII.

PLATE XVIII
No. 77

PRIDE

AND

PREJUDICE:

A NOVEL.

IN THREE VOLUMES.

BY THE

AUTHOR OF " SENSE AND SENSIBILITY."

VOL. I.

London:

PRINTED FOR T. EGERTON,

MILITARY LIBRARY, WHITEHALL.

1813.

PLATE XIX
No. 80

WAVERLEY;

OR,

'TIS SIXTY YEARS SINCE.

IN THREE VOLUMES.

Under which King, Bezonian? speak, or die!
Henry IV. Part II.

VOL. I.

EDINBURGH:

Printed by James Ballantyne and Co.

FOR ARCHIBALD CONSTABLE AND CO. EDINBURGH; AND
LONGMAN, HURST, REES, ORME, AND BROWN,
LONDON.

1814.

PLATE XX
No. 82

THE

PICKWICK PAPERS

BY

CHARLES DICKENS.

Phiz. fecit.

LONDON

CHAPMAN AND HALL 186 STRAND

MDCCCXXXVII.

PLATE XXI

No. 93

JANE EYRE.

An Autobiography.

EDITED BY

CURRER BELL.

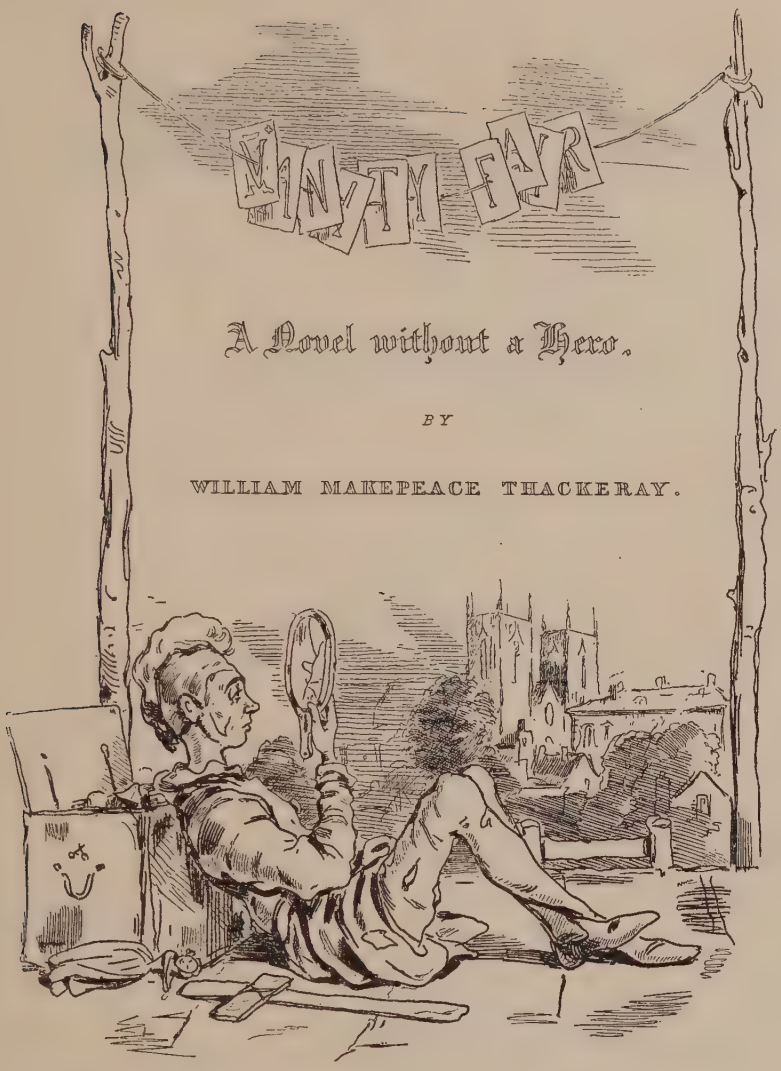
IN THREE VOLUMES.

VOL. I.

LONDON:
SMITH, ELDER, AND CO., CORNHILL.

1847.

PLATE XXII
No. 99



LONDON
BRADBURY & EVANS, BOUVERIE STREET,
1848

PLATE XXIII
No. 102

The Cloister and the Hearth.

A TALE OF THE MIDDLE AGES.

BY

CHARLES READE,

AUTHOR OF "IT'S NEVER TOO LATE TO MEND," "CHRISTIE JOHNSTONE,"
"PEG WOFFINGTON," ETC

IN FOUR VOLUMES.

VOL. I.

LONDON:
TRÜBNER & CO., 60 PATERNOSTER ROW.
1861.

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PLATE XXIV
No. 110

ADAM BEDE

BY

GEORGE ELIOT

AUTHOR OF

"SCENES OF CLERICAL LIFE"

"So that ye may have
Clear images before your gladden'd eyes
Of nature's unambitious underwood
And flowers that prosper in the shade. And when
I speak of such among the flock as swerved
Or fell, those only shall be singled out
Upon whose lapse, or error, something more
Than brotherly forgiveness may attend."

WORDSWORTH.

IN THREE VOLUMES

VOL. I.

WILLIAM BLACKWOOD AND SONS
EDINBURGH AND LONDON
MDCCCLIX

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PLATE XXV
No. 114

THE ORDEAL

OF

RICHARD FEVEREL.

A History of Father and Son.

BY

GEORGE MEREDITH.

IN THREE VOLUMES.

VOL. I.

LONDON:
CHAPMAN AND HALL, 193, PICCADILLY.
1859.

[*The Right of Translation is reserved.*]

PLATE XXVI
No. 116

ALICE'S

ADVENTURES IN WONDERLAND.

BY

LEWIS CARROLL.

WITH FORTY-TWO ILLUSTRATIONS

BY

JOHN TENNIEL.

London
MACMILLAN AND CO.
1865.

[*The right of translation is reserved.*]

PLATE XXVII
No. 118

WIELAND;

OR THE

TRANSFORMATION.

AN

AMERICAN TALE

From Virtue's blifsful paths away
The double-tongued are ſure to ſtray;
Good is a forth-right journey ſtill,
And mazy paths but lead to ill.

COPY-RIGHT SECURED.

NEW-YORK:

Printed by T. & J. Swords, for H. Caritat.
—1798.—

A HISTORY

OF

NEW YORK,

FROM THE BEGINNING OF THE WORLD TO THE END OF THE DUTCH DYNASTY.

CONTAINING

Among many Surprising and Curious Matters, the Unutterable Ponderings of WALTER THE DOUBTER, the Disastrous Projects of WILLIAM THE TESTY, and the Chivalric Achievments of PETER THE HEADSTRONG, the three Dutch Governors of NEW AMSTERDAM; being the only Authentic History of the Times that ever hath been, or ever will be Published.

BY DIEDRICH KNICKERBOCKER.

De waarheid die in duister lag,
Die komt met klaarheid aan den dag.

IN TWO VOLUMES.

VOL. I.

PUBLISHED BY INSKEEP & BRADFORD, NEW YORK; BRADFORD & INSKEEP, PHILADELPHIA; WM. M'ILHENNEY, BOSTON; COALE & THOMAS, BALTIMORE; AND MORFORD, WILLINGTON, & CO. CHARLESTON.

.....

1809.

PLATE XXIX
No. 126

THE LAST

OF

THE MOHICANS;

A NARRATIVE OF

1757.

BY THE AUTHOR OF "THE PIONEERS."

"Mislike me not, for my complexion,
The shadowed livery of the burnished sun."

IN TWO VOLUMES.

VOL. I.

PHILADELPHIA:

H. C. CAREY & I. LEA—CHESNUT-STREET.

1826.

PLATE XXX
No. 128

THE

SCARLET LETTER,

A ROMANCE.

BY

NATHANIEL HAWTHORNE.

BOSTON:
TICKNOR, REED, AND FIELDS
M DCCC L.

PLATE XXXI
No. 132

UNCLE TOM'S CABIN;

OR,

LIFE AMONG THE LOWLY.

BY

HARRIET BEECHER STOWE.

VOL. I.

BOSTON:
JOHN P. JEWETT & COMPANY.
CLEVELAND, OHIO:
JEWETT, PROCTOR & WORTHINGTON.
1852.

PLATE XXXII
No. 150

THE DE VINNE PRESS